THE

SATURDAY REVIEW

OF LITERATURE

VOLUME XXIV NO 33 NEW YORK SATURDAY DECEMBER 6 1941 FIFTEEN CENTS

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By Lindsay Rogers

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The Saturday Review of Literature

Author in the White House

LINDSAY ROGERS

OF the innumerable biographers who—if future political regimes tolerate them—will take as their subject the present President of the United States, few will ascribe to him these faults: that he failed to invite, or that he yielded unduly to, criticism. For his several roles—not only of Chief Executive and Commander-in-Chief of the Army and Navy, but of philatelist, archivist, father, farmer, traveler, author, and "student of publicity" (his own description of himself), Franklin Roosevelt has written the lines of his parts and has spoken them in the way in which he wished. Deafening applause has drowned out most of the boos, and Mr. Roosevelt has up until now been impervious to many of the suggestions of friendly and admiring critics who want him to make his plays and his acting even better. In publishing at the present time four volumes of the "Public Papers and Addresses" * of his second Presidential term, Mr. Roosevelt invites further criticism to which he will not yield unduly.

Three years ago, when the President brought out five volumes of the "Public Papers and Addresses" of his governorship and his first Presidential term, he serialized some of the introductions in a popular weekly and he failed to select as his publisher the one, who, although the largest in the country, nevertheless pays no royalties—the Government Printing Office. At once this question was asked: should an author and a private publisher make money out of such public papers? The President let it be known that his emoluments for serialization would go to worthy causes. The four volumes of the second term—showing typographically that they have the same printer (and a good one)—have a different publisher. This time there has been no preview of the give and take of press conferences—now as before the most interesting contents of the volumes—but the President has again published in a magazine of national circulation the introductions and argumentative notes of which he is the author. There are nearly 50,000 later words which refight battles that have been won, lost, or drawn.

If Mr. Roosevelt consulted many of his friends on the advisability of rearguing the controversy over packing the Supreme Court (in which he lost the battles but won the war); or of rejustifying his attempted purge of anti-New Deal Senators and Representatives (when he won a battle but lost the war), most of the friends must have replied by asking what profit there would be in rubbing salt into sores that had begun to heal. Nevertheless, Mr. Roosevelt has done it and this at a time when he will exascerbate the feelings of many who, although they do not see eye to eye with him on domestic questions, warmly support his foreign policy. Shortly after Winston Churchill succeeded Mr. Chamberlain as Prime Minister he told the House of Commons that "if we open a quarrel between the past and the present we shall find that we have lost the future." Mr. Roosevelt does not agree and he may be right. Moreover, he has never been as impatient of criticism as Mr. Churchill has several times shown himself to be. In any event such a quarrel cannot last long. For leader and led there must now be only one subject of discussion: the preservation of life for our country and ourselves.

These considerations apart, what of the four volumes dealing with President Roosevelt's second term? Manifestly they will be found indispensable by everyone who speaks or writes on the events of these four years and they will be eagerly welcomed by many others who only wish to understand, or know why they cannot understand, these events. The volumes begin with the second inauguration day, January 20, 1937 and end with the third inaugural in January, 1941. As in the case of the first five volumes the editing has been done by Judge Samuel I. Rosenman. There are no evidences of tendentious selection or omission. Only minor or repetitious items have been left out or documents that have appeared in *The Federal Register*. As editor, Judge Rosenman has had assistance from Dr. Kenneth Hechler, formerly of Columbia University. The introductions have many footnote citations. There is a topical table permitting the reader quickly to pursue a subject through the four years. The indices are adequate and the cross-indexing meticulous.

THIS is not the place (nor the time) to reargue proposals or policies of the fateful quadrennium of 1936-1940. On few of them has the last word been said. Many still seem obscure in their origins and meaning. For example the President attempted to explain his famous "quarantine" speech in an entirely "off the record press conference" which must have left the reporters as mystified as it now will the readers of the 1937 volume. He was told that foreign newspapers described him as having "an attitude without a program," and he apparently had read some of the comments because his reply was: "That was the London *Times*." The speech, he went on, "says we are looking for a program." He denied that there was any conflict between what he outlined and the Neutrality Act and suggested that to "quarantine the aggressors" might be "a stronger neutrality." "I can't give you any clue to it. You will have to invent one. I have got one," said the President and concluded: "This is all off the record." Now that it is on the record, the mystery is still wrapped in an enigma.

**THE PUBLIC PAPERS AND ADDRESSES OF FRANKLIN DELANO ROOSEVELT. New York: The Macmillan Co. 1941. 4 vols., 716 pp. $30.*

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One who in these volumes rereads some of Mr. Roosevelt's speeches, is tempted to speculate on the qualities of his eloquence and the whys of its effects on the American audience, or —what would be even more intriguing at a time when two great democracies pin their hopes on leaders to whom there is no visible tolerable alternative —to compare it with Mr. Churchill's eloquence. This may be said: The President gets his effects by oral emphasis, by repetition of phrases, and by endeavoring, for the most part successfully, to associate his hearers with him. His speeches sound shorter than they really are. Churchill gets his effects by rhetoric, by allusiveness, by poetical flights and by forthright language which Mr. Roosevelt's manner would make unsatisfying for him. Hence Mr. Roosevelt's speeches do not read as well as Mr. Churchill's do. In the latter's utterances there are phrases that cannot be forgotten and that become current in writing and in conversation.

Moreover,—and this has great importance—most of the Prime Minister's notable utterances have been addressed to the House of Commons. Unlike President Wilson who, in respect of Congress, thought of himself as "a human being trying to coöperate with other human beings in a common service" and let the Senate and House be the first audiences for some of his greatest speeches, Mr. Roosevelt prefers to address his "fellow-countrymen" either directly or through the reporters who throng his press conferences. In these volumes the messages or addresses to Congress are not the most notable items. Indeed the tone is aloofness from, rather than cooperation with, Congress, and this entirely apart from the numerous and justifiable vetoes of bills. There is scant evidence that the executive has yielded, save reluctantly and too late, to congressional pressure for more efficient administrative organization and more vigorous administrative action.

Were the papers and addresses of Mr. Churchill's premiership now to be published, we would read eloquent defenses of the efficiency of his administrative machine. We would also read explanations of the changes that he had made in its organization and personnel. The net impression of the Roosevelt volumes is that all has been well in the best possible of administrative worlds. The documents and press conferences relating to the reorganizing of O. P. M. and its successors argue that square pegs had always gone into square holes. When, save in the case of the Tennessee Valley Authority, because personal dissensions transpired, has Mr. Roosevelt cashiered one of his appointees? Whom

THIS WEEK

Cover design by E. McKnight Kauffer

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THE SATURDAY REVIEW OF LITERATURE, published weekly by the Saturday Review Company, Inc., 25 West 45th Street, New York, N. Y. Harrison Smith, President and Treasurer; George Dilkes, Vice President; Amy Loveman, Secretary; Frank E. Taylor, Advertising Manager. Subscription, $4 a year; $5 in Canada and other countries. At least 3 weeks' notice required for changes of address; both old and new addresses must be given. Printed in U. S. A. Vol. XXIV, No. 33, December 6, 1941. Entered as second class matter at the Post Office at New York, N. Y., under the Act of March 3, 1879. THE SATURDAY REVIEW is indexed in the "Readers' Guide to Periodical Literature."

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else has he separated from his post because of notorious public failure? Great Britain has seen many civil and military changes after men had been weighed in the balance and found wanting. If in France there had been earlier changes perhaps her fall would have been delayed and certainly when it came it would have been less ignominious. Germany and Russia have made purges—violent ones instead of what, in respect of British changes, has long been described as the "genteel alternation in office of well connected persons." In Washington the principle apparently is: "J'y suis; j'y reste."

I have referred several times to the stenographic reports of press conferences which are by all odds the most interesting contents of the President's papers. They disclose the man more fully than do speeches or executive orders and they show how wide his range must be. During his second term, Mr. Roosevelt held 374 press conferences and the four volumes give 81 *in extenso*.

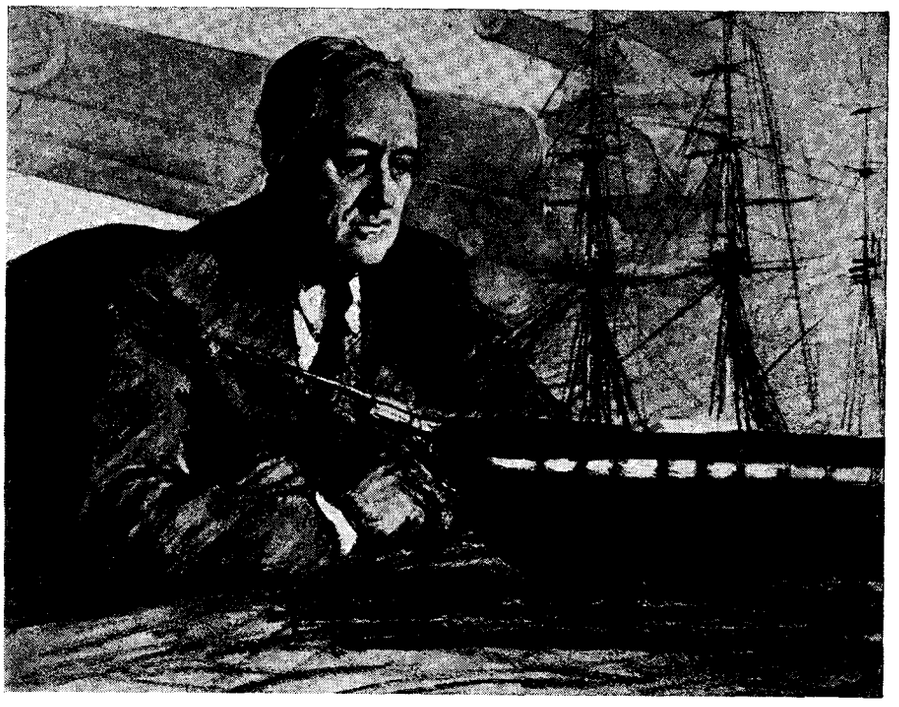
Manifestly the President enjoys the give-and-take of repartee with the reporters who crowd his office twice weekly. Manifestly, also, as disclosed in the stenographic record, his mind is quicker than the mind of any one of his interrogators, although it may be that some of the questioners have their style cramped by awe of the Presidential office. What President and correspondents would do to each other in a free-for-all will probably never be known, but that President Roosevelt would not come out badly the records clearly demonstrate. The questions and answers of the press conferences recorded now in nine volumes are as adequate a revelation of the mind of a man in high office as has ever been given to historians and biographers. That the President is willing to appear in mental undress and let the records have as large type as do his messages to Congress shows that he feels certain that his *deshabillé* is attractive, and he is right. But whether some of his offhand remarks should appear in newspapers where they do currently in expurgated form, and now in "Public Papers and Addresses" is a different matter.

For informality even though it is charming, may make formality lose some of its effect. I do not now refer to the way in which at press conferences the President has watered down what he had said on foreign policy formally to the whole country a day or two before. There are now indications that at long last he has been persuaded to abandon this practice. But how, at a time when Congress is appropriating billions and when drastic tax increases are being considered, can the country be expected to gird itself for toil and sweat and tears—and blood as well—when Mr. Roosevelt deals with the situation as follows (May 28, 1940):

> I think people should realize that we are not going to upset, any more than we have to, a great many of the normal processes of life. There is one of the ladies in the room, for instance, who was going to ask that question, and wanted to know whether we are not only going to have no new automobiles next year, new models, but whether it means a lot of other things that could be put into the luxury class would have to be foregone by the population—I am not looking at anybody; I am looking at the ceiling—the answer is that this delightful young lady will not have to forego cosmetics, lipsticks, ice-cream sodas and —(Laughter)

During the First World War, Woodrow Wilson held no press conferences. It was not that his wits were duller than those of his journalistic interrogators, but he was afraid that he might say something which would be misinterpreted, or which would reduce the effect of some public utterance. It is a serious question whether the same rule should not have been long since invoked in respect of the informal discussions on defense measures and foreign affairs. The President might continue to meet with the correspondents and give them "background" but on condition that it was not attributed to him. He might also continue to suggest to them that they point or editorialize their news despatches in a particular way. There are in these volumes amazingly (and reassuringly) frank disclosures of past practices. "If I were writing the story I would emphasize this" or "my 'lead' on the story would be the following." For example, the President read to the correspondents the appeals for peace which he had addressed to Adolph Hitler and Benito (Finito?) Mussolini in April, 1939, interpolating remarks "not for quote or attribution" but "backgrounds for you."

These volumes show anew how staggering is the burden of the Presidential office, which is now, as well, the office of an active Commander-in-Chief of the Army and Navy. Kaleidoscopic problems follow each other so rapidly and interest succeeds interest so regularly that the public mind is inevitably confused. The shock of a given problem that clamors for settlement obliterates impressions of whether a previous problem has been handled successfully and dulls criticism of sins of omission or commission. Before there can be praise or criticism of one action it is already time to praise or criticize something else. How is it physically or mentally possible for one man to cover the ground that the Papers in these volumes cover? Should he make the attempt? One of the President's most important tasks is to teach the nation. Only he is in a position to interpret national desires and boldly insist on their fulfillment. When he is the spokesman of such desires he is irresistible and it is he who, through public papers and radio addresses, or otherwise, must tell the nation what its desires really are, and persuade the nation to demand their satisfaction.



Presidential Portrait

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Man from the Genesee

A Sketch of Carl Carmer

WILLIAM ROSE BENÉT

HE was saying, "They were coming pretty close and we bluecoats were getting pretty nervous. Those Apaches had a wild look in their eyes. We didn't think they were going to stop. The man next to me muttered, 'If they come any closer I'm going to beat it—fast!' We lay on our bellies and squeezed our triggers, but they came on a-firin' and yellin'—"

The tall youngish-looking man in the brown suit, with the sun-browned face, glinting brown eyes, and wide humorous mouth, was not sitting in front of a tepee out in the Bad Lands as he talked to me! He was, in fact, standing in front of his own fireplace and mantel-mirror in his two floor apartment on Twelfth Street, New York City; and he was telling a gorgeously comic story about a pageant they put on at Fort Sill, Oklahoma, when he was in the Field Artillery during the First World War.

"Then," he continued, "then down from the grandstand slowly ambled the agent who represented the Indians. He looked like any other man except for the two black braids down his back and his big Stetson. He came down on that field at a pace we thought was almighty slow; but he walked steadily forward and got between the two sides of the make-believe battle between Indians and bluecoats that we were staging—and he shouted in a voice that must have carried clear out of Oklahoma—he hollered to those Indians, *'If you don't retreat you don't get a Goddam cent!'* So that's how the country was saved that day for the U. S. Army!" Then came Carl's highly infectious laughter.

The drawing-room of the old downtown house, high-ceilinged, with tall handsomely-curtained street-windows, large overstuffed sofa, and deep comfortable chairs, is distinguished by the gilt-framed mantel mirror of which I have spoken, upon which stands just such a clock, within a glass dome, as Tenniel drew for his illustrations of Alice disappearing through the Looking Glass. Opposite, above the upright piano, are several of a collection of old woodcarved American eagles, while Carl Carmer's interest in modern painting is manifested by the excellent examples upon the walls. Such is the centre of his home, where he and his vivacious Southern wife, who was Elizabeth Black of New Orleans (artist and illustrator of her husband's books), entertain from time to time their many friends. The large, gracious-looking dining-room beyond, with its handsome red curtains, supplies the "festive board."

I have used words and expressions here that may seem of another era. But the most interesting thing about the establishment and atmosphere that surround this American writer, is the blend of today and yesterday. As an American who has lived more than a half-century in his native land, this gives me a feeling of deep satisfaction. Carl, of course, is still several years short of the half-century mark, but the keynote of the man is the extent to which he knows his own country, its past, its present, and what he hopes will be its future. Before I start to talk of him as an "excavator of America," a re-creator of its past in legend, fact, and fiction, I should like to say something about him as a modern American.

Not the least important facts concerning Carl are that he is now President of the Authors' Guild and on the board of Directors of the Civil Liberties Union; for Carmer believes deeply in the Four Freedoms and does not render them mere lip-service. He works steadily to preserve the liberties of the individual under the Bill of Rights. To him Democracy is no dead letter. It is a living ideal.

All through his writings you will find that he has placed himself upon the side of those constantly fighting to make American democracy a reality; and the thing that seems to me most significant about his new book and first novel, "Genesee Fever," is the fact that its hero allies himself against every open, and every subtle, foe of the American ideal. As Carl has said of the period he knows so well:

> The war of the Revolution had been won, but the winning did not carry with it the assurance of a democratic government. The fight for American democracy, as we understand it today, was yet to be won. The Genesee Country at that time was a little world itself in which the democratic spirit found the same enemies that it finds now.

For three or four generations both sides of Carl's family have inhabited that Genesee Country or lived in Western New York State. His father's side settled in Dryden, N. Y., in 1800. His parentage is Dutch on his father's side, English and Scotch on his mother's. There are seven Carmers in the alumni register of Hamilton College at Clinton, N. Y., and the Hill claims them closely for its own.

It was when Carl's father was Principal of the Dansville High School, and he and Carl's mother, who had been Mary Lamson of Genesee, were visiting at his grandfather's farm at Dryden that, as Carl puts it, "a good team of horses got them both into Cortland in time for me to be born at the hospital there." When his father moved to Albion, to become Superintendent of Schools, Carl's early school days began. He graduated from the Albion High School in June, 1910, and entered Hamilton that Fall. At Hamilton he won an essay prize and ran the half-mile faster than anybody then present. He and the late John V. A. Weaver, who did more to get the real American language into poetry than any poet we have had, were close friends.

You can get Carl's full literary history from "Who's Who," the Literary Guild, and other sources. I do not intend to tell it completely here. He was married the September after graduation from Hamilton (a marriage which failed later, after twelve years), he got his M. A. from Harvard, he taught at Syracuse University and the University of Rochester. Then the first World War sucked him into the Army. He became a First Lieutenant, Instructor in the School of Fire at Fort Sill—hence the anecdote that opens this recital!

After the war, the first important thing that happened to one whose early career he calls that of "a Stuffed Shirt"—even though at Rochester he had achieved an assistant professorship—was a ticket to Tuscaloosa, Alabama! Carl had decided to shift locales and teach English in the deep South (where, by the way, he eventually blossomed into full professorship). He found it a pine country of red dust and yellow rivers; and the profound fascination of it resulted finally in his first prose book, "Stars Fell on Alabama."

But before that book emerged, he had started writing narratives in verse

(*Continued on page* 36)

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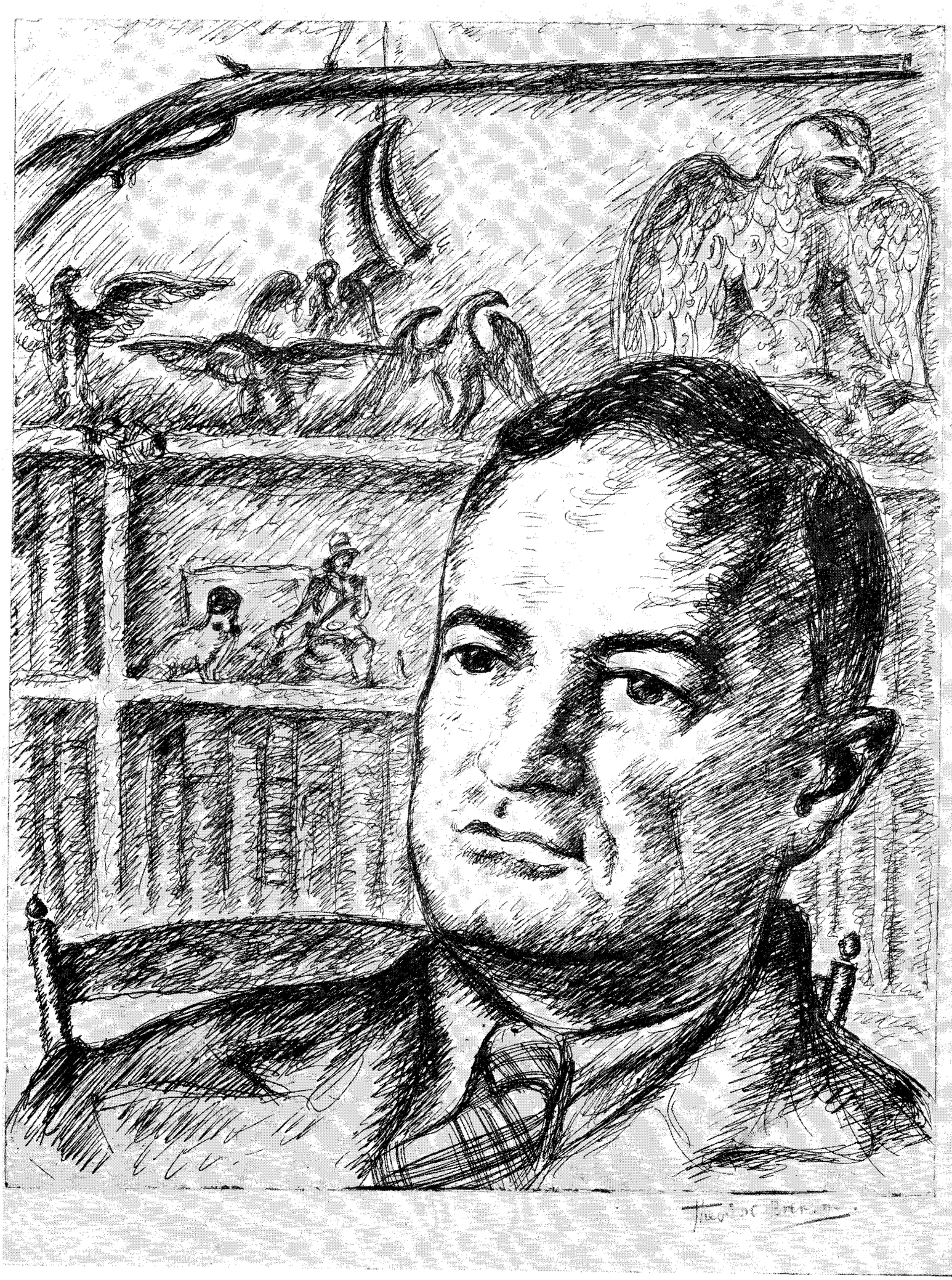

CARL CARMER

—*Etching by Brenson.*

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It's a Varied List

"The Dust Which Is God" Leads the Field

ON the opposite page, *SRL* contributors list their Christmas gift books. William Rose Benét's "The Dust Which Is God" leads all titles as a Christmas choice. In choosing this as one of his selections, his brother, Stephen Vincent Benét, calls it "a truly great poem of our time." Next in line is the Whites' "Subtreasury of American humor," four mentions. In general, the titles reveal a wide range and are seldom repeated.

Here are some of the comments which accompanied the lists:

Crane Brinton recommends Jane Austen's work because it "has already lasted better than that of her contemporary Napoleon, and ought to console us about Hitler." . . . André Maurois's list skips from "Candide" ("because now is the time to re-read" it) through Sherwood Anderson's "Home Town" ("because the photographs give such a true idea of American provincial life—") to the "admirably written" novels of Willa Cather. . . . And Louis Untermeyer, while offering Shirer's "Berlin Diary" as "imperative reading," urges us also to read again the poems of Robert Frost, "poems which, more than ever, express a spirit that is both local and universal."

Douglas Southall Freeman ends his list with Marcus Aurelius's "Meditations," which, he says, "is a classic that every man should give to one best friend every year." . . . W. H. Chamberlin provides a balanced commentary on the times by recommending Arthur Koestler's "Scum of the Earth" —"one of the most vivid, informed, stories of the Fall of France"; Max Lerner's "Ideas for the Ice Age"—"that stimulating study of (our) grim age"; Hanson Baldwin's "United We Stand," "very nearly the last word on American defense problems"; and for Russia and Latin America, Gordon's "Workers Before and After Lenin" which, he writes, "does a useful, . . . if painful job in dissociating fact from fiction in relation to Soviet economic and social conditions"; and "Good Neighbors," by Hubert Herring, one of the few books on Latin America "distinguished by thorough knowledge that comes from long experience."

As for poetry, Stephen Vincent Benét includes on his list, aside from "The Dust Which Is God," "an original and distinguished first book of poems" called "The Metaphysical Sword," by Jeremy Ingalls. . . . And James Reid Parker tacks to the end of his choices the book of a promising young poet, "Open House," by Theodore Roethke. "Just to recover a feeling of reason and sanity after reading the news from Europe," Richard Aldington proposes "Alice in Wonderland" once more; and he finds Dahlberg's "Do These Bones Live" "the most original work of criticism I have read for a long time."

A note on authors who give their own books: André Maurois presents his "Fatapoufs and Thinifers" to children "because I have written it for my own children." . . . James Reid Parker "frankly and freely" gives "Attorneys at Law" this year "on account of its being so cheap and nourishing." Fairfax Downey is generous, too, with his own "Indian Fighting-Army," but will give away "none beyond my six free copies. I want royalties for Xmas." Yet Selden Rodman finds the giving of his "The Airmen" "essential for the author." Irwin Edman sends us the most amusing of the comments. Some choice samples:

(On Hilaire Belloc's "Cautionary Verses":)

I cannot say enough about
This book no child should be without,
Or adults too, as far as that goes,
So into the air my ardent hat goes.

(On the Whites' "Subtreasury of American Humor":)

I like this too, but wait a minute,
I happen, darn it, to be in it.

(And on Rebecca West's "Black Lamb and Grey Falcon":)

I'd give this, if I could afford it,
I've got it now, and I shall hoard it.

Individual Choices of SRL Contributors on Opposite Page

Listed by Two or More Reviewers

"Fountainheads of Freedom," by Irwin Edman, Reynal & Hitchcock, $3.75.
"Last Best Hope of Earth," by Harry Scherman, Random House, 75c.
"Reveille in Washington," by Margaret Leech, Harper's, $3.50.
"My Best Girls," by Helen H. Hokinson, Dutton, $2.50.
"My Antonia," by Willa Cather, Houghton Mifflin, $2.50.
"Newspaper Days," by H. L. Mencken, Knopf, $3.
"Oxford Dictionary of Quotations," Oxford University Press, $5.
"Candide," by Voltaire (Trans. R. Aldington), Nonesuch Press, $4.50.
"Language in Action," by S. I. Hayakawa, Harcourt, Brace, $2.
"Scum of the Earth," by Arthur Koestler, Macmillan, $2.50.
"Subtreasury of American Humor," by E. B. & K. S. White, Coward-McCann, $3.
"A Treasury of Gilbert and Sullivan," Simon & Schuster $5.
"Berlin Diary," by W. L. Shirer, Knopf, $3.
"Opinions of Oliver Allston," by Van Wyck Brooks, Dutton, $3.
"Roosevelt, Dictator or Democrat?," by G. Johnson, Harper's, $2.75.
"The Dust Which Is God," by William Rose Benét, Dodd, Mead, $3.
"Secret History of the American Revolution," by Carl Van Doren, Viking, $3.75.
"How Young You Look," by Peggy Wood, Farrar & Rinehart, $2.50.
"First Papers," by Martin Gumpert, Duell, Sloan & Pearce, $2.75.
"Hernán Cortés," by Salvador de Madariaga, Macmillan, $4.
"Between the Acts," by Virginia Woolf, Harcourt, Brace, $2.50.
"Darkness at Noon," by Arthur Koestler, Macmillan, $2.
"Byron in Italy," by Peter Quennell, Viking, $3.50.
"Black Lamb & Grey Falcon," by Rebecca West, Viking, $7.50.
"The Last Tycoon, etc.," by F. Scott Fitzgerald, Scribner's, $2.75.
"Storm," by George R. Stewart, Random House, $2.50.

Listed Once

"All about Lucia," by E. F. Benson, Sun Dial, $1.49.
"John D. Rockefeller," by Allan Nevins, Scribner's, $7.50.
"Murder for Pleasure," by Howard Haycraft, Appleton-Century, $3.
"H. M. Pulham, Esq.," by J. P. Marquand, Little, Brown, $2.50.
"Flowering of New England," by Van Wyck Brooks, Dutton, $4.
"Toward Freedom," by J. Nehru, John Day, $4.
"And Quiet Flows the Don," by M. Sholokhov, Knopf, $3.50.
"The Don Flows Home to the Sea," by M. Sholokhov, Knopf, $3.50.
"The Nature and Destiny of Man," by Rinehold Niebuhr, Scribner's, $2.75.
"Glorious Adventures of Tyl Ulenspiegl," by C. De Coster, Limited Editions Club, $10.
"American Sporting Scene," by J. Kieran and W. W. Golinkin, Macmillan, $5.
"Murder out Yonder," by Stewart Holbrook, Macmillan, $4.
"Intoxication Made Easy," by Eliot Paul, Modern Age, $2.
"What Nietszche Means," by George A. Morgan, Jr., Harvard University Press, $4.
"Wild Geese & How to Chase Them," by Charles Allen Smart, Random House, $2.
"Music on Records," by B. H. Haggin, Knopf, $2.
"Indian Fighting Army," by Fairfax Downey, Scribner's, $3.50.
"Soldiers of the American Army," Ill., F. Kiedel. Text, F. P. Todd, H. Bittner & Co., $36.
"History of the U. S. Army," by W. A. Ganoe, Appleton-Century, $5.
"Fix Bayonets," by J. W. Thomason, Scribner's, $2.50.
"The Border Trumpet," by Ernest Haycox, Sun Dial, 69c.
"World's Iron Age," by W. H. Chamberlin, Macmillan, $3.
"We Testify," Edited by Schoonmaker & Reid, Smith & Durrell, $2.50.
"Pardon My Harvard Accent," by W. G. Moore, Farrar & Rinehart, $3.
"Viking Book of English Verse," Edited by Richard Aldington, Viking, $3.50.
"The Mind's Geography," by George Zabrisky, Knopf, $2.
"Poems," by Ridgely Torrence, Macmillan, $1.75.
"The South in Architecture," by Lewis Mumford, Harcourt, Brace, $2.
"To the Finland Station," by Edmund Wilson, Harcourt, Brace, $4.
"No More Sea," by Wilson Follett, Selwyn (England), 3s 6d.
"Inside Latin America," by John Gunther, Harper's, $3.50.
"Remembrance of Things Past," by Marcel Proust, Random House, (2 vols.) $5.
"Life of Beethoven," by A. W. Thayer, Scribner's, $20.
"The Aztecs of Mexico," by G. C. Vaillant, Doubleday, Doran, $4.

(*Continued on page* 38)

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Books Our Contributors Are Giving For Christmas*

LOUIS ADAMIC	First Papers	Hernan Cortés	Broad and Alien Is the World	A Generation of Materialism	American Giant
BEN RAY REDMAN	Reconstruction of Europe	The Dust Which Is God	101 Years' Entertainment	Black Lamb and Grey Falcon	Sir Richard Burton's Wife
GEORGE DANGERFIELD	Between the Acts	Darkness at Noon	Byron in Italy	Vitamins	Grey Eminence
CRANE BRINTON	Works of Jane Austen	The Last Tycoon, etc.	Young Man of Caracas	Murder for Pleasure	Mathematics for the Million
WM. H. CHAMBERLIN	Scum of The Earth	Ideas for the Ice Age	Good Neighbors	Workers Before and After Lenin	United We Stand
IRWIN EDMAN	Cautionary Verses	A Subtreasury of American Humor	Black Lamb and Grey Falcon	Byron in Italy	A Treasury of Gilbert and Sullivan
DOUGLAS S. FREEMAN	Berlin Diary	Opinions of Oliver Allston	Roosevelt, Dictator or Democrat?	The Army of Tennessee	Marcus Aurelius: Meditations
CARL CARMER	The Dust Which Is God	Secret History of the American Revolution	Ladies Day	How Young You Look	Husbands Are Difficult
R. ELLIS ROBERTS	Between the Acts	Be Angry at the Sun	Newspaper Days	Byron in Italy	The Oxford Dictionary of Quotations
BURTON RASCOE	How to Become Extinct	Shake Hands with the Dragon	The Will Rogers Country	Possum Trot	Belle Starr
CLYDE BRION DAVIS	Candide	The Mysterious Stranger	Paths of Glory	Penguin Island	King Coal
DUDLEY FITTS	The New Criticism	Selected Poems: John Peale Bishop	Poems 1930-1940: Horace Gregory	Language in Action	The New Testament in Basic English
HENRY F. PRINGLE	Reveille in Washington	Newspaper Days	My Friend Flicka	Reading I've Liked	You Can't Do Business with Hitler
LINDSAY ROGERS	Planning the War	Generation of Materialism	The U. S. in World Affairs, 1940	Black Record	
JAMES REID PARKER	Holmes-Pollock Letters	Pillar to Post	How Young You Look	Spanish Gold	My Best Girls
MARQUIS JAMES	Secret History of the American Revolution	Berlin Diary	R. E. Lee	My Antonia	The Way of All Flesh
PHIL STONG	George Washington's World	All About Lucia	Atlas of the Historical Geography of the United States	Low Man on a Totem Pole	A Subtreasury of American Humor
LOUIS UNTERMEYER	Berlin Diary	I'll Never Go There Any More	Collected Poems of Robert Frost	A Curtain of Green	The Last Best Hope of Earth
GARRETT MATTINGLY	Darkness at Noon	Reveille in Washington	Escape from Freedom	New Liberties for Old	Catherine of Aragon
ALEXANDER COWIE	Opinions of Oliver Allston	No Other Road to Freedom	Tortilla Flat	David Copperfield	A Treasury of Gilbert and Sullivan
SELDEN RODMAN	Let Us Now Praise Famous Men	Metapolitics	Thucydides: The Peloponnesian War	Language in Action	The Airmen
ANDRE MAUROIS	Candide	Home Town	A Subtreasury of American Humor	Willa Cather's Novels	Fatapoufs and Thinifers
STEPHEN V. BENET	The Dust Which Is God	The Last Tycoon	The Metaphysical Sword		
OSWALD G. VILLARD	Scum of the Earth	Secret History of the American Revolution	The World's Iron Age	We Testify	Pardon my Harvard Accent
LEONARD BACON	A Subtreasury of American Humor	The Viking Book of English Verse	The Dust Which Is God	The Mind's Geography	My Best Girls
VAN WYCK BROOKS	Poems: Ridgely Torrence	The South in Architecture	To the Finland Station	No More Sea	Inside Latin America
RAYMOND HOLDEN	Remembrance of Things Past	The Life of Beethoven	Storm	The Dust Which Is God	The Aztecs of Mexico
JACQUES BARZUN	What Nietzsche Means	Wild Geese	Music on Records	Fountainheads of Freedom	The Last Tycoon
PIERRE VAN PAASSEN	Flowering of New England	Toward Freedom	And Quiet Flows the Don, etc.	Nature and Destiny of Man	Glorious Adventures of Tyl Ulenspiegl
LOUIS M. HACKER	John D. Rockefeller	Roosevelt: Dictator or Democrat?	Fountainheads of Freedom	H. M. Pulham, Esq.	Newspaper Days
FAIRFAX DOWNEY	Indian-Fighting Army	Soldiers of the American Army	History of the U. S. Army	Fix Bayonets	The Border Trumpet
WM. LYON PHELPS	Documentary Life of Nathan Hale	All Men Have Loved Thee: A Song of France	A Treasury of Gilbert and Sullivan	The Home Front	The Problem Fox
JOS. HENRY JACKSON	The American Sporting Scene	Storm	Murder Out Yonder	The Last Best Hope of Earth	Intoxication Made Easy
RICHARD ALDINGTON	Do These Bones Live	Story of Modern Art	Alice in Wonderland		

*See page 8 for prices and publishers of titles listed here.

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Fitzgerald's Unfinished Symphony

THE LAST TYCOON. By F. Scott Fitzgerald. New York: Charles Scribner's Sons. 1941. 476 *pp.* $2.75.

Reviewed by STEPHEN VINCENT BENÉT

F. Scott Fitzgerald

WHEN Scott Fitzgerald died, a good many of the obituaries showed a curious note of self-righteousness. They didn't review his work, they merely reviewed the Jazz Age and said that it was closed. Because he had made a spectacular youthful success at one kind of thing, they assumed that that one kind of thing was all he could ever do. In other words, they assumed that because he died in his forties, he had shot his bolt. And they were just one hundred percent wrong, as "The Last Tycoon" shows.

Fitzgerald was a writer, and a born writer, and a writer who strove against considerable odds to widen his range, to improve and sharpen his great technical gifts, and to write a kind of novel that no one else of his generation was able to write. How far he had come along the road to mastery may be seen in this unfinished draft of his last novel. We have had a good many books about Hollywood, including the interesting and staccato "What Makes Sammy Run?" But the difference between even the best of them and "The Last Tycoon" is not merely a difference of degree but a difference in kind. "The Last Tycoon" shows what a really first-class writer can do with material—how he gets under the skin. It doesn't depend for success on sets or atmosphere, local color or inside stuff; it doesn't even depend for effect on the necessary exaggerations of the life that it describes. All that is there—the Martian life of the studios, brilliantly shown. But it is character that dominates the book, the complex yet consistent character of Monroe Stahr, the producer, hitched to the wheels of his own preposterous chariot, at once dominating and dominated, as much a part of his business as the film that runs through the cameras, and yet a living man. Had Fitzgerald been permitted to finish the book, I think there is no doubt that it would have added a major character and a major novel to American fiction. As it is, "The Last Tycoon" is a great deal more than a fragment. It shows the full powers of its author, at their height and at their best.

The book begins with a brilliant description of a flight in a transcontinental plane. It breaks off after an equally brilliant drunken scene between Stahr, the producer, and Brimmer, the communist—breaks off with perhaps half its story told. In between, we get to know Stahr and we get to know Hollywood. But, chiefly, we get to know Stahr, the "last tycoon," the individualist, the man who has to make the decisions, who has to be right, or the whole machine will break down, yet the man who feels personally responsible to all the men who work for him. It is an extraordinary portrait, for you no more question Stahr's curious creative drive than you do his limitations. And the tragedy of the book is implicit in Stahr himself, in his strength as well as in his weaknesses. The machine and the life he had helped to create are bound to destroy him in the end. But—at least as Fitzgerald had planned it—he goes down whole.

Wit, observation, sure craftsmanship, the verbal felicity that Fitzgerald could always summon—all these are in "The Last Tycoon." But with them, there is a richness of texture, a maturity of point of view that shows us what we all lost in his early death. And, included in this volume, besides a synopsis of the incompleted portion of the novel and a number of Fitzgerald's notes for it, are "The Great Gatsby" and some of the short stories, among them "The Rich Boy," "Absolution," and "May Day." I could have wished for more—for a couple of the earlier ones with their easy, floating grace instead of the rather labored "The Diamond as Big as the Ritz." But the ones here are enough for evidence—and the evidence is in. You can take off your hats now, gentlemen, and I think perhaps you had better. This is not a legend, this is a reputation—and, seen in perspective, it may well be one of the most secure reputations of our time.

Behind the Bar

ATTORNEYS AT LAW. By James Reid Parker. New York: Doubleday, Doran & Company, Inc. 1941. 247 *pp.* $2.50.

Reviewed by ALEXANDER LINDLEY

TO most laymen, lawyers fall into stock categories: the humorous-fiction type exemplified by Mr. Tutt; the dapper smoothie of the movies (*vide* William Powell); the hyper-technical courtroom nuisance, forever popping up to make objections; the benevolent family advisor, memorialized in old steel engravings; the mean-souled pettifogger of the Dickens novels—all one-dimensional, contrived, and misleading.

Mr. Parker has written a series of sketches to explode some of these mythical concepts. Taking a single firm of corporation lawyers, he has endeavored to paint a detailed and realistic picture. His marked success in capturing the atmosphere of a busy and prosperous law office is no less a tribute to the keenness of his eye and ear than to his ability to present legal problems with clarity and humor. His sketches are sometimes revealing, occasionally a bit jolting, and almost always entertaining. While such ponderosities as riparian rights, unfair competition, and philanthropic trusts are thrown in now and then just for the fun of it, Mr. Parker's concern is not with the law but with lawyers as human beings.

Particularly as fallible human beings. The attorneys composing the firm of Mr. Parker's choice are for the most part predatory, vain, aggressive, unscrupulous, and hypocritical. They utter unctuous cant, bully their inferiors, trumpet their triumphs, and do not hesitate to use their confidential position for personal gain. And they are constantly on the make. Of kindness, generosity, and altruism there is very little in them.

Though Mr. Parker has done an admirable job in transforming Blackstone into Touchstone, and though there is a chuckle on every page of his book, some—and I daresay they will be lawyers—will shake their heads and say that his canvas is limited and, within its own dimensions, distorted. The obvious answer is that Mr. Parker did not set out to depict a full and representative gallery. He concentrates on a neat collection of stuffed shirts, and he exposes their foibles and weaknesses with a sardonic deftness and a shrewd observation that make for felicitous reading.

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Alvah Bessie's "Ed Sloan"

BREAD AND A STONE. By Alvah Bessie. New York: Modern Age Books. 1941. 346 *pp.* $2.50.

Reviewed by WILLIAM ROSE BENÉT

BEFORE Alvah Bessie went to fight in the Lincoln Battalion in Spain, those who had been watching new developments in American literature had marked the fiction he contributed to certain magazines, aside from his work as literary critic and dramatic editor. Out of the temporary defeat of the Spanish people, Bessie wrote his second published book, "Men in Battle." It is one of the true and honest books about the Spanish war.

His first novel was published half a dozen years ago. This, his second, shows that his writing of fiction has come to maturity. However he first became interested in his protagonist, Ed Sloan, his problem became to present Ed in all his dumbness (in several senses) and complete lack of any advantages or graces, and yet make us see the potentiality of the man and sympathize with him in spite of his becoming a liar and a murderer. He has succeeded. His Ed Sloan is alive in every fibre and thought, and how in the world he managed to sit inside that brain and follow that thought, catch the exact accent of the thought-speech (as he convinces us he does), and reconstruct with overwhelming conviction the half-witless sequence of causes, impulses, and events, is the secret of a true artist. At a certain point in the story he begins to use the cut-back in a fashion that this reviewer at first found dubious and ended by entirely approving. The structure of the book alone is worth close attention by students of effective writing.

The purpose of literature, its greatest purpose, which dictatorships fear, is to enlarge the apprehension and to add to the stature of one's understanding. This Mr. Bessie's book does. The skeleton of the story is simple. Ed Sloan had a miserable childhood and spent a lot of his growing years behind bars. When for the first time a woman of education and sensitivity formed an attachment for him and finally married him, and he became the foster-father of her small daughter, such happiness came to him as he had never thought possible in this life. Trained to nothing in particular, an unskilled worker always hard up for a job, circumstances finally closed in upon him until, for his wife and foster child, he needed money in the worst way. This situation resulted in a murder, a murder inexcusable except as the final link in an odd chain of events through which an almost compulsory fate seemed to operate. It is Mr. Bessie's unfolding of the story of what led up to the murder, and the exact way in which it happened, that "makes" his book, from the third page on, when the police come to get Ed Sloan.

I should not call Mr. Bessie a sentimental writer, though many accuse anyone of being sentimental who views a crime as anything but just a crime. This crime happens to be an indictment of the imperfections of our society; and, however you slice it in criticism, it remains that. But the story contains no propaganda, and needs none. You see what happened to Ed Sloan, you know how it could happen, and you see why. Incidentally, you are reading as exciting an unravelling of tragic events as I have come across in a long time.

The ways of God are strange, as the Bishop is reported to have said,

—*Drawing by Schreiber.*

Alvah Bessie

and so are the ways of men. Some day our adult mishandling of mankind's high potential will appear as witlessly cruel as the sadisms of childhood. Meanwhile, as an accurate reporter of the underside of American life, it seems to me that Alvah Bessie is to our period what Stephen Crane was to his own.

The Old, the Same Japan

BARBARIAN. By Willard Price. New York: The John Day Company. 1941. 310 *pp.* $2.50.

Reviewed by T. A. BISSON

SETTING foot on Japanese soil on September 4, 1856, Townsend Harris recorded in his journal: "I hoist the first consular flag ever seen in this Empire. Grim reflections —ominous of change—undoubtedly the beginning of the end. Is it for the good of Japan?" Willard Price makes these foreboding comments the theme of an historical novel shot through with tragic implications which today seem to be reaching fulfilment.

The idealistic vision of Japanese-American relations as they might be is symbolized by young Jonathan Boone, who as a lad helped bear the President's letter when Commodore Perry landed on Kurihama beach in July 1853. Returning five years later with Vivian, his romantic and ambitious wife, he still carries the vision, which he hopes to translate into reality through his trading enterprises. In the heart-breaking years that follow, he holds to his faith. The "opening" of Japan is vividly elaborated, with the bloody *ronin* terrorism balanced against the reprisals and dogged persistence of the Western nations. For Japan, the effects are personalized in the *samurai* family of the Shimidzu whose fortunes become linked with those of the Boones. This relationship, marked by episodes of courage and deeply moving sacrifice, is nevertheless fated to end in tragic frustration. It mirrors the broader course of Japan's connection with the West, starkly accented to the very end. Returning with her son Jon to America, Vivian "looked down at the placid Pacific gliding under the ship and saw a sea of blood."

The author has seized on a theme worthy of the classic Greek dramatists, and he develops it with boldness and skill. Except for the very early years, the historical background tends to be sketchy and a little thin, but the essentials come through with remarkable clarity and force. The leading characters are real men and women, undergoing credible growth and development, and the story is fast-moving and exciting enough to meet the chief demand on a novelist. As a first novel it is an enviable achievement.

Dictionary of Criticism

"The Philosophical Library" announces for Spring 1942 publication, a "Dictionary of Literary and Dramatic Criticism." This will present a survey of criticism from Aristotle to our day; a consideration of the forms and techniques of poetry and prose, from an international, comparative point of view; a survey of the theatre, and types of drama.

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The London Buntings

MR. BUNTING IN PEACE AND WAR. By Robert Greenwood. Indianapolis: The Bobbs-Merrill Co. 1941. 480 *pp.* $2.50.

Reviewed by GEORGE DANGERFIELD

IN his later years, Arnold Bennett was much addicted to catalogue fiction—to stories in which the characters were presented by means of long programs of their activities and careful inventories of their possessions. The critics were obliged to confess, sometimes in a very roundabout way, that this sort of thing, though lively, rarely achieved life. A linen cupboard, a Stock Exchange list, a telephone directory—much can be done with these, but at long last you must come back to the human being. It began to seem as if, with Mr. Bennett, the human being was in the end just another item.

Other writers, less skillfully and less consistently, have fallen into this kind of writing. Mr. Robert Greenwood is one of them. His "Mr. Bunting in Peace and War" is a catalogue novel. He is out to tell us all about the life of an English middle-class family. He describes its house, its eating habits, its menus, its reading, clothes, ambitions, and jobs. Starting from the outside, he burrows in as far as he can go, in the hope of discovering eventually what all novelists wish to discover—namely Life.

Mr. Bunting, the main character, is a rare and difficult form of life for a novelist to discover. He is like a large number of other people. He is not universal, he is ubiquitous. His importance appears to reside in the fact that he is not important at all. He is neither especially clever nor especially stupid, he has no great virtues or vices, he is not imaginative but has his day-dreams, he is loyal, limited, and so on. Somewhere amongst all this camouflage lurks the real Mr. Bunting, who is not like anybody else, and therefore universal: and the only way he can be brought into existence is by working from the inside out, not from the outside in. There are times when Mr. Greenwood does work from the inside out; but they are not as frequent as they might be.

As for the plot: we find Mr. Bunting, at the outset, in fear of losing his job. He runs the ironmongery section of a London department store. He loses his job, and he and his family have to cope with the situation. Then he gets another job, in the same store. His two sons and his daughter, meanwhile, go about the business of finding work and falling in love. This is the first part of the book. The second part shows the Bunting family in wartime, and how, in their quiet way, they steadfastly resist aggression. If the first part is a catalogue, the second part is something of a tract.

We have all come to admire the Buntings for what they have done in these past months, for their patience, courage, and endurance. The catalogue is interesting, for we all want to know more about them; the tract is timely, for their courage is a lesson to everyone. They have been subjected to much abuse and mockery over the past ten years, and how well they deserve a tribute now! "Mr. Bunting in Peace and War" is a very moving tribute. It shows shrewd and patient observation, and great restraint. All this, however, cannot disguise the fact that it is good fiction only by fits and starts. When it *is* good, however, it is really very good indeed.

A New Faith

I AM PERSUADED. By Julian Duguid. New York: Appleton-Century. 1941. 362 *pp.* $2.50.

Reviewed by EDWIN DANIELS

HERE is a book as absorbing as a dime-novel, as full of penetrating comment as a satire, yet withal as intensely personal and manifestly sincere a spiritual autobiography as has appeared in a long time. Writing with fine humility, Julian Duguid, previously known to us as the author of the exotic "Green Hell" and "Tiger Man," gives us what he calls "a primer of the hidden life of the spirit."

There is nothing conventional about his book, though the pattern of its two parts, "The Doubter's Faith" and "The Journey Back," is familiar to all theologians and psychologists, to say nothing of readers of countless hagiologies. Far from academic or theological in tone, it is required reading for all who have come to feel that "revelation" is a static procedure, and who have forgotten that each succeeding generation must fashion afresh the language of vision, though what is to be revealed may be timeless.

He tells the story of how he was "persuaded" to a new faith in God, in man, and immortality. Here is all the freshness, if not newness, of a man winning his way back to heartfelt conviction of meaning in the universe, of man's potentialities, and the survival of personality after death. "The Doubter's Path" takes the reader through the early conformity of childhood, the disillusionment of youth and the despair of maturity, to the nadir of "hopeless bewilderment for the better part of three years." Slowly, at first, but with gathering momentum, Duguid tells how time and his thoughts filled him with doubts that would not depart, until at the last (with every impulse and longing to believe, his "thalamus" saying "Yes," his "cortex" "No") literally, the light broke through. Then he knew a personal re-awakening which was sound and firm, which is heartening to all who may read it. With incident and illustration drawn from a varied career as student and explorer, the pattern is drawn and the fabric of his faith is fashioned.

The uniqueness of his search lies, not in the revelation which at long last comes to him, but more particularly in the path by which he arrives at it. A lifetime of "scientific approach" to life, of reasoning with reason, stands him in good stead, for he believes that the agnostic's and the religionist's views (the biologist's and the churchman's) must complement each other in a new synthesis. Paradoxically, one feels that he occasionally is drawn aside by the very intensity of his seeking, as he probes the mysteries of occultism and reincarnation, of hypnosis and healing and psychical research; yet this is not strange, for those who have experienced intense soul-searching throughout all ages have had varied recourse to the mystic's approach to the unknown and the unknowable. This modern man in search of a soul leaves no stone unturned, nor does he shun any rigor which might lead him to new truth. "I Am Persuaded" should amply repay all who seek the spiritual foundations our modern age has tended to destroy; it deserves to be read widely.

Paper for Lincoln

Paper for the 30,000 edition of "Lincoln: His Life in Photographs" ($3.00) by Stefan Lorant, had to be ordered from three different paper makers because of need for immediate deliveries, Duell, Sloan and Pearce's vital statistics department reports. Although publication date was December 1, the contract was only signed a month and a half before this date. "Lincoln: His Life in Photographs" includes more than 400 pictures, with running text in daily newspaper reportorial style, tracing Lincoln's entire career in historical sequence. Final pictures were recently unearthed in government files. It should prove to be an outstanding Christmas gift book, as well as one of the highlights of the season.

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Of the Past and for the Future

IDEAS FOR THE ICE AGE. By Max Lerner. New York: Viking Press. 1941. 432 *pp.* $3.

Reviewed by FRANK KINGDON

MR. LERNER'S facile mind probes the whole contemporary scene in these fifty-three articles and general essays written for the most part during the past two years and now republished with occasional footnotes to bring them up to date.

He is acutely aware of the social revolution through which we are living, and sees the war correctly as one phase of the struggle for power within the revolutionary cycle. At the level of ideas Nazism represents a revolution of irrationality with a definite appeal to the unreason, a historic counter-movement against the Renaissance which began as a revival of learning and reached its political fruition in the democratic society resting upon the appeal to reason. Contemporary totalitarianism is the projection not so much of disillusionment with democratic machinery as of rejection of faith in the dignity of man as man. Darwin convinced us that man is a little higher than the animals rather than a little lower than the angels; Freud uncovered the essentially subrational bases of human behavior; and impersonal science has given us machines that dwarf us and can destroy us wholesale. The insights of Darwin and Freud have been translated into a cynicism neither of them would have countenanced and this cynicism in the service of the lust for power has made the machine its unprecedented engine of merciless conquest. In totalitarian eyes faith is romanticism and men are instruments to be manipulated for ambitious and selfish ends. Thus Nazi-fascism strikes at the core of democracy, and democracy can meet it dynamically only by rediscovering and revitalizing its own inner drives. Can it do this? Mr. Lerner believes that it can and suggests how. He pleads for tough-mindedness and is specific enough in his proposals to point the way a tough-minded democracy must take.

An interesting feature of the book, and one that sheds a flood of light on Mr. Lerner's own habits of thought, is the second section which is devoted to sketches of Machiavelli, Justice Holmes, Randolph Bourne, and Franz Kafka. At the two extremes are Machiavella, the advocate of cold political

Irwin Edman

Max Lerner

power, and Kafka, the philosophical and religious novelist. Between them, almost as mediators, Lerner puts Holmes, the humanistic conservative, and Bourne, the humanistic radical. He finds his most compatible subject in Bourne, with the result that this sketch is the best single chapter in the book.

The whole volume is a brilliantly written exposition of a free intelligence flinging against the threatening ice-age of unreason the bright darts and arrows of independent thought. Justice Holmes once wrote: "Between two groups that want to make inconsistent kinds of worlds I see no remedy except force." Mr. Lerner accepts the uncompromising alternative and takes his stand for his kind of world with persuasive conviction. His book makes stimulating reading.

FOUNTAINHEADS OF FREEDOM. By Irwin Edman, with the Collaboration of Herbert W. Schneider. New York: Reynal & Hitchcock. 1941. 563 *pp., and index.* $3.50.

Reviewed by GEORGE SCHUSTER

REALIZING that for many persons democracy is something relatively modern, and therefore possibly of only temporary significance to the race, Professor Edman set to work with the commendable intention of showing that the democratic spirit is of ancient and respectable ancestry. His book offers a sort of genealogy of freedom. A succinct but still generously discursive critical essay finds that legal principles based on the assumption that man is a person thriving on such liberty as his circumstances will permit him to acquire are present in the Jewish, Greek, and Christian traditions. Nevertheless that which we habitually refer to as "freedom" seems in large measure the achievement of the English, and, indeed, of one particular Englishman, whose name was John Locke. Perhaps this precious concept, for which an unnumbered legion has suffered, was only a step towards the ultimate realization by mankind of broader liberties, to be founded on the emancipation of the many from economic and social inequality. These conclusions Professor Edman illustrates with readings from philosophic and political literature. The selections range from the Bible to Bernard Shaw, and it is evident that the editor who wove them together was keenly aware of the development of a fundamental idea through many and changing intellectual and social concerns.

I have a great regard for Edman's ability to be a painstaking realist in the midst of sometimes quite nebulous and impractical reflections of men's thought on the disturbing problems of their individual and gregarious conduct. What is more necessary than all else, in these years so crowded with foreboding and menace, is awareness of the fact that the race has been carrying on for quite a while, that it has had a relatively clear vision of certain desirable objectives, and that not everything in the record of its attempt to attain to those objectives is either futile or deplorable. This book will communicate to many, especially young people, at least a desire to share in that awareness. It will help to evoke

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confidence and courage. Any volume which does that intelligently is, to my way of thinking, a good book.

Even so it could have been a better book, I believe; and to say that is not to be captious but to observe that our heritage is even richer than Edman has shown it to be. There will be no believer in democracy who will quarrel with what is done in this treatise, except inevitably over details, but there may well be some judicious grieving over what is not done. For example: it is one thing to approach "democracy" through the eternal debate between justice and injustice, and another, greater experience to come to it through concern with the whole complex field of human limitations. Hitler can make something of a case for his being the creator of a new and broader democracy if the question of "justice" alone is raised. But when one examines with Von Hügel the wider, more fateful question of suffering, of which injustice is only one form, and then proceeds to consider how our human world has been transfigured by the Judeo-Christian effort to liberate the human spirit through triumph over all limitation and pain, one sees very clearly—more clearly than one can in any other way—the reasons why Hitlerism detests democracy and is bent on destroying the roots from which it springs. Or to take another example: It is one thing to approach "democracy" through the printed pages of more or less professional thinkers, and another to come to it through the popular *mores* and traditions of Europe. What accounts for the radical difference in attitude towards the human person and its liberties which distinguishes the Basque from the Spaniard? Or the Westphalian from the Pomeranian? Or the Swiss from the German? To know of these differences and the reasons for them is to have a deeper faith in the potential vigor of the democratic spirit.

I may add that Edman's careful scholarship is productive of an agreeable feeling that one is on solid ground historically. His book is far from being a rehash of old ideas or a breezy voyage into the half-known and half-imagined. It will give you the essence of what many investigators have found. After having said so much, I am perhaps entitled to wish that in a revision the proof-reading will be attended to anew.

For Information on Jugoslavia

Mr. I. S. Ivanovic, Jugoslav member of the inter-allied information center, has set up, for those who are interested in information regarding Jugoslavia, a temporary information service in Room 586 at 11 Broadway, New York City.

Still the Enigma

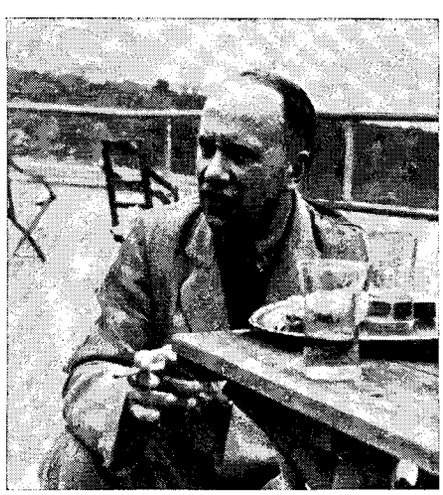
THE KREMLIN AND THE PEOPLE. By Walter Duranty. New York: Reynal & Hitchcock. 1941. 216 *pp.* $2.

Reviewed by LOUIS FISCHER

DURANTY says: "the Russo-German Pact of August, 1939 . . . may be said to have raised the curtain for the war." That is a serious indictment of Stalin's policy. "Without the purge," Duranty thinks, "Hitler would never have dared to attack the U.S.S.R." Then the purge was a disaster to Russia although it may, in the end, prove a disaster to Germany too. "From sixty to seventy per cent of the leaders in every field of Soviet activity and endeavor were 'purged,' and of these at least one-third, and perhaps one-half, were shot." Moreover, "Soviet industry had run down badly during the purge." And "I still maintain that the purge did incalculable harm and set back the country's progress a full five years." These are rather grave charges. Yet Duranty intended this thin volume as a song of praise for Stalin.

The book is just a bit too flippant for the tragic subject it attempts to deal with. Half the little volume is devoted to the Moscow trials, confessions, and purges, but I hope Mr. Duranty will pardon me for saying that he makes no new contribution to an understanding of those phenomena. He suggests, by indirection, that in purges Stalin killed Russia's "Fifth Column." Others have recently made similar assertions. It is easy to make the assertion. But neither Duranty nor anybody else proves it.

If it weren't so sad it would be funny: Says Duranty: "Piatakof's execution and the execution of Muralof are to me the strongest proof that they were guilty." What a principle of jurisprudence! He writes that Marshal Tukhachevsky and the other leading Red Army generals whom Stalin had shot in 1937 "began to dicker with outsiders for foreign aid." Any proof given? No. When the secret police came to arrest one of the generals, Gamarnik, he committed suicide. Duranty regards the suicide as proof that he "had engaged in some deal with the Germans." Well, how do we know Gamarnik committed suicide? The Soviet press said so but that is not objective data. And suppose he did? There had been rumors of the impending arrest of the military chiefs, and Gamarnik knew what it meant, so he might easily have decided to die in honor rather than be one of those of whom it could be said, later, that they confessed. "Remember, too," Duranty urges, "that the Bolshevik 'Generals' were condemned by a court of their peers." But he himself subsequently states that most of those "peers" were then executed. Did they know too much? Duranty thinks the generals were guilty because "the accused all confessed guilt." How does he know they confessed? Maybe they didn't. The trial was secret and all we learned about it came in an official press communique. The Soviet government said they confessed, but nobody who could tell another tale is alive today. Finally, Duranty is of the opinion that "it is unthinkable that Stalin and Voroshilof and Budenny and the Court-Marshal could have sentenced their friends to death unless the proofs of guilt were overwhelming." How naive of the cynic! To me it is most thinkable. A dictator executes or otherwise removes people who, he imagines, may be potential rivals even if they are not guilty and even if they are his "friends."



Walter Duranty

Duranty accepts the confessions at the Moscow trials as true because the Russians are Russians. That is not a sufficient reason especially since many Russians refused to confess. Were they less Russian? What about the Russians who confessed only after eight months in GPU prisons? Did it take them that long to become Russians?

Duranty pays the Russian army a deserved tribute for its magnificent bravery and stamina. As a result of events not of its own making, the Stalin regime is fighting on the side of the angels. If the angels want to remain angels and remain alive they had better help Stalin. But because Russia is now fighting Germany is no reason for trying to paint Stalin as a lover of Jesus Christ and a sweet moderate who would never kill a fly. The blood of millions of fine young Soviet men cannot whitewash Stalin.

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The Christmas Roundup

To expedite Christmas choices, here are some sixty of 1941's most important titles. *The Saturday Review* has already reviewed some of them in previous issues. Others appear here for the first time. All are distinguished. The table upon this page contains suggestions for six books, not heretofore reviewed in these pages. These six, plus "George Washington's World," by Genevieve Foster, and "The Shoemaker's Son," by Constance Buel Burnett (both reviewed in *SRL*, Nov. 8), are among 1941's most significant children's book titles.

U. S. A.: "Leif the Lucky" the D'Aulaires' latest; "Indian Captive" Lois Lenski's thrilling story of Mary Jamison; Walter D. Edmonds's "The Matchlock Gun," for younger readers; Mabel Pyne's "Little Geography of the U. S. A.," companion to "Little History. . . ."; E. R. Gaggin's "Down Ryton Water," a beautiful Pilgrim story; "I Discover Columbus," by Robert Lawson; Howard Fast's biography, "Haym Solomon," worth it's weight in gold as an antidote to racial intolerance; two biographies about "Clara Barton," one by Mildred Pace (younger readers), the other by Jeanette Nolan (teen age); "Poor Richard" (Franklin), by James Daugherty; "Dana of the Sun," by Alfred H. Fenton; Laura Benét's "Young Edgar Allan Poe"; "Brave Ships of England and America," by Joseph Leeming; Jeanette Eaton's "Narcissa Whitman: Pioneer of Oregon"; "Alexander Hamilton," by Johan Smertenko; "George Washington's World," by Genevieve Foster, most outstanding non-fiction book of 1941.

SOUTH AMERICA: "The Story of the Other America," by Richard C. Gill and Helen Hoke, "Wings around South America," by Alice Dalgliesh, "He Wouldn't Be King" (Bolivar), by Nina Brown Baker, Isabel de Palencia's story of Spain, "Juan: Son of the Fisherman."

BIOGRAPHIES: "The Shoemaker's Son" (Hans Christian Andersen), by Constance Buel Burnett, best book on Anderson ever; John Erskine's "Song without Words" (Mendelssohn); Madeline Goss's "Unfinished Symphony" (Schubert).

NOVELS; OLDER YOUNG PEOPLE: "Vanished Island," by Cornelia Meigs; "Lake of Gold," John Buchan's last; "The Saturdays," by Elizabeth Enright; Stephen W. Meader's "Blueberry Mountain"; "The Big Six," by Arthur Ransome; "Mystery at Penmarth," by Ruth Manning-Sanders, Junior Literary Guild choice; "Left Till Called For," by Mary Treadgold, contemporary Channel Islands local post invasion; Howard Pease's "Black Tanker"; "World Series" John R. Tunis.

YOUNGER READERS (pictures galore): "Calico, the Wonder Horse," by Virginia Lee Burton, competition for the comics; "The Moffats," by Eleanor Estes; "Pegeen," by Hilda van Stockum, new O'Sullivan story; Frances Clarke Sayers's "Tag-Along Tooloo"; "Simpson and Sampson," by Munro Leaf—Robt. Lawson; "Nothing At All," by Wanda Gag; "True Monkey Stories," by Frances M. Fox; "Dexter," by Stanley H. Silverman; "Make Way for Ducklings," by Robert McCloskey; "Smoozie," a real Alaskan fawn, by Alma Savage; "The Flying Locomotive," by William Pène du Bois; "Loopy," by Hardie Gramatky; "Adolphus the Adopted Dolphin," with a story in verse by William Rose Benét and illustrations by Marjorie Flack; "Mr. Pink and the House on the Roof," by Edith Heal; Hortense Flexner's "Chipper"; "Find the Animals," by Dorothy King; and "Fuzzy Kitten," by Helen Hoke, 1941's trick-book competitor of 1940's "Pat the Bunny."

BOOKS ABOUT THINGS: "Spice-Ho!" by Agnes Danforth Hewes; "Spin, Weave and Wear," by Phyllis Ann Carter; "Let's Make Something," by Harry Zarchy; "How Things Work" (science), by Creighton Peet.

CLASSICS: OLD FAVORITES (mostly published in standard editions): Scribner Illustrated Classics; Rhead's Illustrated Juveniles; Beacon Hill Bookshelf; Children's Classic Series; Windemere Series; McKay Illustrated Classics; Mead Schaeffer Classics; Garden City Children's Books; Washington Square Classics; Winston's Children's Bookshelf; Felix Salten's "Bambi," Pamela L. Travers's "Mary Poppins," Joel Chandler Harris's "Brer Rabbit," Anna Sewell's "Black Beauty," in new dresses; Munro Leaf's manner, grammar, safety books in one big "Fun Book"; Thomas P. Robinson's "Player's Shakespeare," first three volumes, perfect for amateurs; William Lyon Phelps's "Children's Anthology"; Phyllis R. Fenner's "There Was a Horse"; Ruth Smith's "Tree of Life" (anthology of mankind's religious literature) Esther Shephard's "Paul Bunyan," all desirable additions to the reading aloud shelf; Louise Raymond's "Oldest Story in the World"; James Daugherty's "In the Beginning," vital versions of Genesis. Put *The Horn Book* magazine, the definitive guide to children's books, on your list, too.

CHRISTMAS BOOKS: Dickens's "Christmas Carol"; Kate Douglas Wiggin's "The Birds' Christmas Carol"; Ruth Sawyer's "The Long Christmas," a perfect gift consisting of thirteen Christmas tales with decorations by Valenti Angelo, and Emilie F. Johnson's "A Little Book of Prayers," a necessity for every Christmas stocking.

—LEO LERMAN.

SIX SPECIAL BOOKS

Title and Author	*Age and Sex*	*About This Book*	*Our Opinion*
WALT WHITMAN: BUILDER FOR AMERICA *Babette Deutsch* (Messner: $2.50)	12-16 Both	Brilliant, persuasive biography of the great American poet by a poet. Winner of the $2,000 Julia Ellsworth Ford Foundation award. Adults and young people will find it fascinating.	A classic
HERE WE ARE *Ernestine Taggard (editor)* (McBride: $2.50)	12-16 Both	Twenty excellent stories culled from *Scholastic, The American High School Weekly* by its literary editor. Tales by Jesse Stuart, Dorothy Parker, Sinclair Lewis, Steinbeck, Saroyan, Lardner, and others. Good publishing idea.	A necessity
PETER CHURCHMOUSE *Margot Austin* (Dutton: $1.)	3-6 Both	All about Peter, a churchmouse with hymn-book-eating propensities, and his friend, Gabriel, an eclectic kitten. Hilarious illustrations.	Should be perennial favorite
AN AMERICAN A B C *Maud and Miska Petersham* (Macmillan: $2.)	6-10 Both	Two favorite authors present our national heritage in a new type alphabet book. Twenty-six vigorous stories and full-page illustrations.	Will be read to by all ages
LITTLE TOWN ON THE PRAIRIE *Laura Ingalls Wilder* (Harpers: $2.)	9-12 Both	The most recent and the very best of the well-loved "Laura and Mary" books. This series is fresh literature, exciting story, and authentic Americana.	Every child should own one
LOST WORLDS: ADVENTURES IN ARCHAEOLOGY *Anne Terry White* (Random House: $2.50)	12-16 Both	Archaeologists and their thrilling work on four continents. Lost civilizations made real by an author who writes poetically, expertly, and with authenticity. A lasting book.	Better than a thriller

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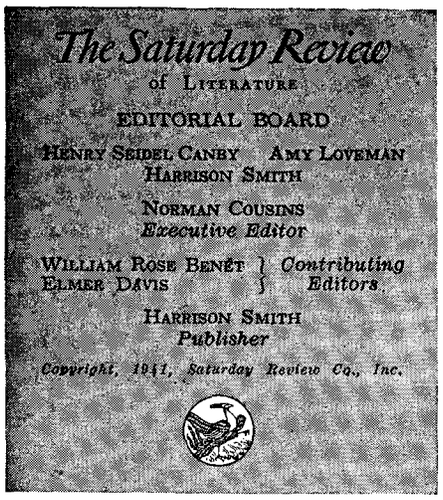

WANDERING AMONG THE CHRISTMAS BOOKS

Oh, the Roman was a rogue,
He erat was, you bettum;
He ran his automobilus
And smoked his cigarettum.
He wore a diamond studibus
And elegant cravattum,
A maxima cum laude shirt,
And such a stylish hattum.

WHICH "Lay of Ancient Rome" may have no apparent bearing on editorial or other choices but nevertheless has its connection, for it is a jeu d'esprit tossed off in sportive mood by T. Y. Ybarra, whose "Young Man of Caracas" (Washburn: $3.00) is just the sort of book to give for Christmas. Here is a lively chronicle in which a man of two worlds, the Brahmin one of Boston and the Spanish one of Venezuela, demonstrates what a vivid personality the blending of the strains of New England and Latin America can produce. For the reader who wants a more broadly swung study of South America, Mr. Ybarra's book could well be supplemented by John Gunther's "Inside Latin America" (Harpers: $3.50), and Hubert Herring's "Good Neighbors" (Yale University Press: $3.00). For the man or woman interested in international affairs in general there's a group of interesting works—Edgar Snow's "The Battle of Asia" (Random House: $3.75), which sets the background of events which are so close to precipitation; Virginia Thompson's "Thailand: the New Siam" (Macmillan: $5.00), a country little known but looming large in the complex of Oriental strategy; Douglas Miller's "You Can't Do Business with Hitler" (Little, Brown: $1.50); William Henry Chamberlin's "The World's Iron Age" (Macmillan: $3.00), and the volumes on Europe at war such as William Shirer's "Berlin Diary" (Knopf: $3.00), Virginia Cowles's "Looking for Trouble" (Harpers: $3.50), Leland Stowe's "No Other Road to Freedom" (Knopf: $3.00), and Allan Nevins's "This Is England Today" (Scribners: $1.25). Mr. Nevins, to be sure, is a professor, not a correspondent, but for the nonce he became one.

But man can't live by bread alone and even your most serious-minded reader must relax at times. There's a grand collection of anthologies from which to choose for him,—"Short Stories from the New Yorker" (Simon & Schuster: $3.00), "101 Years' Entertainment" (Little, Brown: $3.00), in which Ellery Queen (that duplicate person neither part of which bears the name under which the composite writes) has brought together the great long "short" detective stories from 1841 to the present; "Information, Please!" (Random House: $2.00), edited by Dan Golenpaul; Mr. Fadiman's reflection of his literary pursuits in his "Reading I've Liked" (Simon & Schuster: $3.00); "A Subtreasury of American Humor" (Coward-McCann: $3.00), edited by E. B. and Katharine S. White, who are responsible for so much that has made the *New Yorker* distinguished, and "The 1942 *New Yorker* Album" (Random: $2.50), treasure trove from the magazine. Then there's Richard Aldington's "The Viking Book of Poetry of the English Speaking World" (Viking: $3.50), and "The Oxford Dictionary of Quotations" (Oxford University Press: $5.00).

And that brings us down to poetry and belles lettres and a trio of the outstanding books for those who are especially interested in those fields. Van Wyck Brooks, in "The Opinions of Oliver Allston" (Dutton: $3.00), hides behind the mask of a fictitious character, but there is no mistaking back of that personality the fine critical and reflective mind and the mellow judgment of Mr. Brooks himself pronouncing upon literature and life. Our own office associate, William Rose Benét (and aren't we proud of him?) has produced a major work of poetry in "The Dust Which Is God" (Dodd, Mead: $3.50), an autobiographical novel in verse which for richness of thought and mastery of its medium challenges any work of recent years. Mr. Benét himself has been enthusiastic in praise of the third book of our trio, Mark Van Doren's long narrative poem, "The Mayfield Deer" (Holt: $2.50).

Looking for fiction? Try "The Timeless Land" (Macmillan: $2.75), by Eleanor Dark, a story of Australia's beginnings; Ellen Glasgow's "In This Our Life" (Harcourt, Brace: $2.50), another of its author's subtle and understanding portrayals of the rift between generations; George R. Stewart's "Storm" (Random House: $2.50), that rare thing, something fresh and original in fiction; Roger Martin du Gard's impressive "Summer 1914" (Viking: $3.50), a powerful and moving book on the First World War and the period immediately preceding its outbreak; and, by way of complete and absurd contrast, Sally Benson's gay "Junior Miss" (Random: $2.00). F. Scott Fitzgerald's "The Last Tycoon" (Scribners: $2.75), shows that the untimely death of that author bereft America of a writer who in it was reaching his true stature. Carl Carmer's "The Genesee Fever" (Farrar & Rinehart: $2.50), and Louis Bromfield's "Wild Is the River" (Harper's: $2.00), an historical melodrama written with all Mr. Bromfield's usual skill, will interest a variety of readers.

If you're looking for really interesting history for anyone don't forget Margaret Leech's "Reveille in Washington" (Harpers: $3.75), a fascinating study of the Civil War period, or Kenneth Umbreit's "Founding Fathers" (Harpers: $3.50), or Carl Van Doren's "The Secret History of the American Revolution" (Viking: $3.75), or George Dangerfield's "Victoria's Heir" (Harcourt, Brace: $3.00).

And finally, and as a fillip to all sorts of tastes, there's "A Treasury of Gilbert and Sullivan" (Simon & Schuster: $5.00), "The Record Book" (Smith & Durrell: $1.00), by David Hall, and an unusual travel book, Rebecca West's "Black Lamb and Grey Falcon" (Viking: $7.50).

Derelict

By Jeremy Ingalls

THE rocks crouch in the seaweed on the tide
Like women kneeling, moaning ancient prayers.
The wind-belched clouds in looming funnels ride.
Oblique in mist the down-shot sun-stream glares
On ruddled pools welled up through broken waters.
Prayers rise up, cry mercy. Here impend
The sky, the sun, the wind. The weathered world
Yaws in the universe. Here salvage send
Out of the bitter, red, and rubble-swirled
Storm of these broken years, out of these waters.

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LETTERS TO THE EDITOR

"The Village Blacksmith"

SIR:—Some of your readers may remember the minor furor caused in August over my failure to know the origin of the lines:

Something attempted, something done
Has earned a night's repose.

I was severely criticized for my ignorance by a deluge of indignant letters from all over the nation and Canada. I am now writing to offer evidence submitted to me by a scholar who has generously come to my rescue, Professor Henry Wadsworth Longfellow Dana of Cambridge, Massachusetts. To prove that few of my critics really do know the derivation of those lines, Professor Dana has sent me the following information, which I have extracted from his letters.

August 19, 1941

These lines were written by Henry W. Longfellow on October 5, 1839. In his journal for that date, he said: "Wrote a new Psalm of Life—in a new metre. It is the 'Village Blacksmith'." In the manuscript of that poem written on that date and in all subsequent printings, these two lines occur at the end of the next to last stanza. They first appeared in print in the *Knickerbocker* for November, 1840, p. 419. They first appeared in book form in the "Poets of America," edited by John Keese and copyrighted on October 8, 1841. They first appeared in a volume of Longfellow's poetry in "Ballads and Other Poems," 1842, and have been included in all copies of his collected works ever since.

In his next letter, Professor Dana delved even further into the matter with his citation of precedents.

October 14, 1941

. . . It was absurd that so many persons should have jumped on you for asking the derivation of those lines. . . . As a matter of fact, I take your request for "some information on the origin" of the lines rather seriously, and I wonder whether your critics can really give the "origin." . . . Since I last wrote you, I have myself come across a few items that may suggest the origin of the idea in Longfellow's mind:

1—In the British Museum is an album containing an autograph by Jacob Bobart, dated December 8, 1697, with these lines:

Think that day lost whose low descending sun
Views from thy hand no *noble* action done.

2—In the third edition of Staniford's "Art of Reading," published in Boston in 1803, occur these very similar lines:

Count that day lost whose low descending sun
Views from thy hand no *virtuous* action done.

"I'm closing shop to avoid the Christmas rush."

3—In the Wadsworth-Longfellow House in Portland, Maine, there has recently been placed by me a sampler made by Longfellow's sister, Mary Longfellow, when she was eight years old, in 1824, containing again a very similar motto, no doubt taken by memory from this Reader:

Count that day lost whose low descending sun
Views from thy hand no *worthy* action done.

You will note the characteristic change from "noble" to "virtuous" and then to "worthy."

4—These lines are evidently so familiar that in the *Boston Herald* for October 3, 1941, there appeared this parody of the lines, applied to high taxes:

Count that day lost whose low descending sun
Sees not at least one billion tweaked from ev-e-r-y one!

5—To Longfellow, no doubt familiar with the lines in the reader and his sister's sampler made when he was seventeen years old, they expressed an ideal of Puritan morality in getting something accomplished each day, which he used in the moral tacked on to the end of "The Village Blacksmith":

Something attempted, something done,
Has earned a night's repose.

6—Finally, we see the same moral boiled down today in the Boy and Girl Scouts slogan:

Do a good deed daily.

This might be paraphrased as:

A good deed a day
Keeps the devil away.

I am passing this information along to those "fifty-thousand" readers who wrote into the *SRL* to inform me that those lines are "from that obscure poem, 'The Village Blacksmith,' by that equally obscure poet, Henry Wadsworth Longfellow."

STANLEY SAFIAN.

New York City.

Information, Please

SIR:—I am preparing a revised and enlarged edition of my bibliography, Modern American Presses (1937).

I would very much like to hear from private and special presses that were unlisted in my compilation and those that have started since it was published. I would like them to send me histories, check-lists and specimen pages. All material will be recorded and acknowledged.

IRVIN HAAS.

Brooklyn, New York.

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FIFTH OF A SERIES

Random House

EDITH M. STERN

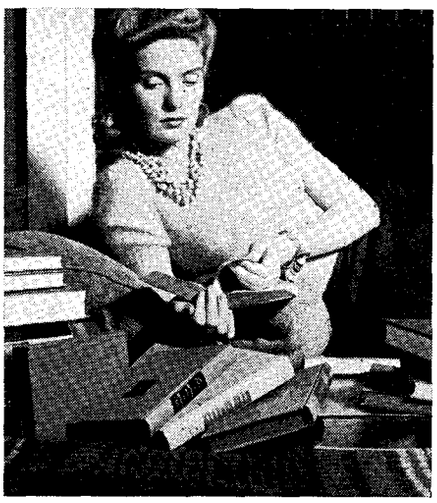
SIXTEEN years ago, two young men bought the publishing rights to a reprint series known as the Modern Library from Boni and Liveright. To Horace Liveright at the time, the purchase price of $200,000 represented the shrewdest deal he had ever made—and the publishing industry as a whole was inclined to agree with him. But today, Bennett Cerf and Donald Klopfer regard their acquisition of the Modern Library as a publisher's home run with the bases loaded. This year alone, more than 1,300,000 copies in the series have been sold, making a grand total of almost twelve million books since the Modern Library was reorganized under the two young men in 1925.

The origin of this reprint series is lost in the relative antiquity of First World War days, with claimants for the honor of its conception as numerous as competitors for Homer's birthplace—Albert Boni, Thomas Seltzer, Horace Liveright, and T. R. Smith among them. At any rate, when Cerf and Klopfer took over, the Modern Library consisted of 109 titles, bound in imitation leather that smelled like the inside of a taxi-cab, and having an unpleasant habit of sticking to each other when placed on shelves. Even so, and with little promotion at Boni and Liveright, sales had been about 275,000 annually. At ninety-five cents, you couldn't keep good titles down, when they were otherwise out of print or available only at high prices.

The partners, with characteristic dynamism, proceeded to clean house. In the first years of their ownership they threw out no fewer than forty titles—slow sellers, deadwood, and unimportant oddities by friends of friends of friends of the house of Liveright. Next, without raising the price, they changed binding, widened margins, introduced picture jackets, arranged attractive displays. They have been throwing out and adding titles, and improving format, ever since. In 1931 they introduced the Modern Library Giants—books such as "War and Peace" and "Boswell's Johnson," too long to be conveniently printed in the regular edition—at $1.25. Today the Giants number fifty-eight of the total 278 titles. The "Giant" price has just been raised to $1.45—but they are still hoping to keep the 95 cent level for the regular series.

Thousands of readers continually send in their suggestions for new volumes to be added to the series. The Modern Library embraces such apparent anomalies as "The Complete Novels of Jane Austen" and James Farrell's "Studs Lonigan"; "The Travels of Marco Polo" and Ernest Hemingway's "The Sun Also Rises"; Gibbon's "The Decline and Fall of the Roman Empire" and "The Collected Short Stories of Ring Lardner." Underlying the chronological and stylistic heterogeneity is the homogeneity of the word "Modern." And "modern," the library's publishers believe, signifies whatever has meaning in contemporary life and thought, regardless of original publication date. So they scrap Cabell and Anatole France titles because delicate and "civilized" irony is now as passé as the Mencken *Mercury*, flappers, and the Left Bank, and add Plato's "Republic" and Machiavelli's "The Prince" and "The Discourses" because men are now groping for ideas and guidance in government.

IT is this sensitivity to contemporary trends which, more than anything else perhaps, has helped Random House develop to distinguish maturity. Originally, there was a single corporation, The Modern Library. Then, in 1927, when champagne tastes were being gratified by champagne pocketbooks, it was quite in order for the publishers of inexpensive reprints to go in for deluxe and limited editions. Random House, a second and separate corporation, was established. It became exclusive American agent for the English Nonesuch Press's exquisite editions of the classics; issued Americana glorified by Rockwell Kent; and, U. S. Steel and Radio Corporation of America being what they were, profitably published the Grabhorn Press edition of Walt Whitman's "Leaves of Grass" to retail at one hundred dollars.



"Editorial workers at Random House combine pulchritude with sagacity." The caption for this photograph was written by Bennett Cerf, who delights in writing his own publicity for Random House.

The depression came, and the market for expensive books went. As an economy measure, the Modern Library and Random House merged under the latter name, and the firm began to pay attention to a general trade list. When Harrison Smith and Robert Haas, Inc., became part of Random House in 1936, they brought with them such substantial properties as William Faulkner, André Malraux, Isak Dinesen, Edgar Snow, and a flock of juveniles.

"Why do you call yourselves Random House?" I asked Bennett Cerf.

"Because we decided to publish books at random—any books we liked," he answered promptly.

A good line: Cerf is an expert at good lines. But, obviously, the house publishes books less with a fine, free carelessness than with a shrewd and cultivated appraisal of what the well-read reader will read: James Joyce's "Ulysses," "The Complete Works of Marcel Proust," and Havelock Ellis's unabridged "Studies in the Psychology of Sex" in the mid-thirties; Lewis L. Lorwin's "Economic Consequences of the Second World War," Budd Schulberg's "What Makes Sammy Run," and John Strachey's "Digging for Mrs. Miller" on the current list; attractive, readable editions of the classics, like the Jowett translation of Plato and "The Complete Greek Drama," which has sold 13,000 copies within two years; and a classic-to-be, "The Public Papers and Addresses of Franklin D. Roosevelt."

Saxe Commins, grave, scholarly editor, late of Liveright, friend of Eugene O'Neill and of Gene Fowler, is responsible for many of the titles on both the Modern Library and the trade lists. Harry Maule, another editor, former vice-president of Doubleday, Doran and Company, brought with him, in the fall of 1939, Sinclair Lewis, Vincent Sheean, William McFee, and Mignon Eberhart, and specializes in Westerns and romances. The three partners—Bennett A. Cerf, Donald S. Klopfer, and Robert K. Haas—have their particular provinces. Cerf does advertising and publicity, writes every line of every news note himself. Klopfer concerns himself with sales, Haas with manufacturing. But each is an editor, too, with his own authors and his own enthusiasms. So close is the firm's integration of editing, manufacturing, and promotion, that everyone, *mirabile dictu*, actually reads the juveniles published in a separate department.

There are no formal meetings to decide this or that; only sporadic, free-

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ior-all conferences with all having the say about one and one about all. Bennett Cerf, for instance, dashes through the office brandishing a jacket design for a murder story, asking "What do you think of it?" . . . Saxe Commins looks up from the Greek manuscript he is pencilling to give his opinion . . .

It's a gay place, Random House, smart with modern furniture, amusing gadgets, clever showcase displays. Its personnel has an air of youth—not the strained juvenility of the middle-aged trying to be collegiate, but the genuine youthfulness of people who enjoy what they're doing and stay alive to the times. Usually it's depressing to run across your contemporaries for the first time in years. But Pauline Kreiswirth, "Jezebel" to her intimates, secretary to Cerf and Klopfer, looks exactly the same as she did when I knew her, fifteen years ago, at Boni and Liveright. So does Louise Bonino, juvenile editor, who used to hand me Smith and Haas review copies in the early thirties.

Bennett Cerf and Donald Klopfer chaffer across desks placed close together in a book-lined office they share; they have been friends since boyhood. Cerf has had himself publicized and glamorized as a playboy, loves to play the comedian. He sent out burlesque news notes:

> To the Book Editors—Well, why not? YOU've printed a thousand like them: . . . Augusta Fillip writes her publishers, Random House, that she has moved from the fourth floor of 532 West 137th Street to the seventh floor of 686 East 129th Street . . . Romney Tillingholme is completing a new mystery story on the tablecloth at Reuben's . . . Vladimir Pizitz, second assistant bookkeeper of Random House, returned yesterday on car number 079 of the BMT from a tour of Brooklyn and Flatbush, where he saw several important authors and discussed their new books with them.

Cerf wrote about his firm in that sober trade publication, *The Herald Tribune Book News,* as Eloise Glotz's "alluring picture of life among the glamorous fleshpots of 57th Street" and filled it with descriptions of the office's pet trained seal, Klopfer's Foreign Legion background, and Robert Haas's emergence from the elevator on roller skates. But the cap and bells cover a hard business head. It is not incongruous that Cerf spent two lucrative years on Wall Street between his editorship of the Columbia College *Jester* and his apprenticeship at Boni and Liveright.

Witness, there, of the Liveright tragedy, he says he learned that he must keep the book publishing business strictly a book publishing business. In 1933, when Liveright went bankrupt and publishers stormed the New York office of Eugene O'Neill's agent to sign up the dramatist, Cerf took a plane to Sea Island, talked with O'Neill himself, and captured the prize. Random House has indulged its impulse towards the theatre by publishing plays. Almost every important contemporary playwright—Clifford Odets, George Kaufman and Moss Hart, Lillian Hellman, S. N. Behrman, Sidney Kingsley, and Clare Boothe—is on its list. The 2,200 amateur play groups in the United States, theatre-goers who like to read the plays they have seen, and a large proportion of the population of Hollywood, gobble the printed plays.

Donald Klopfer was in the diamond business, and hated it; Robert Haas was one of the founders of the Book-of-the-Month Club before he became a trade publisher. The triumvirate sponsors class, in writing, in format, even in location. Random House has its offices on the fifth, eighth, and twelfth floors, not in a building in any of the usual publishing districts, but at 20 East 57th Street, in the heart of New York's smartest shopping street.

THE class note strikes, too, in Random House's juvenile department. It is headed by the lovely Louise Bonino, who began her publishing career in the early twenties as secretary to the late Joel Spingarn at Harcourt, Brace and Company, then was general secretary and in charge of advertising and publicity with Smith and Cape, later Smith and Haas. One evening, at a party, someone showed her a French juvenile, "Babar, the Little Elephant," purchased at the Washington Square Bookshop. Miss Bonino was enchanted, as over two hundred thousand readers have been enchanted since. Next day Smith and Haas cabled for the American rights to the Babar books, now Random House's.

Many of Random House's juvenile authors—Marjorie Fischer, Constance Burnett, Esther Hall, and Eleanor Wheeler among them—are members of Mabel L. Robinson's Columbia class in juvenile writing. A new venture in juveniles is a fifty cent and one dollar series. Just as the Munsey newspaper mergers combined "the best features of each," so this series welds the low-cost feature of the Modern Library with the Random House tradition of fine illustrations and format. Its success has the partners reeling.

Manny Harper has been the accountant and office manager of the firm since it was organized. Cerf recognized his talents in the old Liveright days. Herbert Cahn, manufacturing mana-

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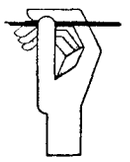

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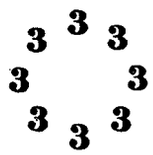

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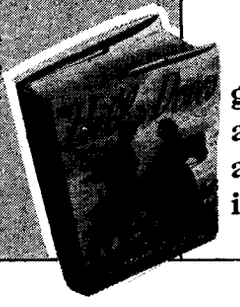
Best sellers make good gifts*

* Five of the six titles here listed appeared on the national best seller list of November 30. The sixth, "Mrs. Appleyard's Year," was then just published. Our orders indicate that it too will appear on the list by the time this advertisement appears.



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ger, hails from the Viking Press; Lewis Miller, sales manager, from Doubleday, Doran. A great gap in the staff occurred last summer, when Bennett Cerf's father died. Latterly he handled credit; from the firm's inception had been its official critic. Beloved by everyone from elevator boys to Random House's most distinguished authors, he was universally known as "Pop."

Highlights of the current list are Vincent Sheean's new novel, "Bird of the Wilderness," Longstreet's "Last Man Around the World," "The 1942 New Yorker Album," and George R. Stewart's "Storm," December Book-of-the-Month. The $12.50, four-volume edition of Marcel Proust's "Remembrance of Things Past" has been reissued in two volumes at five dollars. "Babar" is available at one dollar a volume. The firm hopes that the rising costs of book manufacture won't interfere with its inexpensive, fine editions, sold at small margins. But even if the world turns another somersault, there are no indications that Random House will undergo any serious breakage. For a sixteen-year old, it has a substantial backlist. Even more important, it seems to have found the secret of perpetual contemporaneity.

Next in this series will be the publishing house of Farrar & Rinehart.

Odyssey for Humanity

LET THERE BE MERCY. The Odyssey of a Red Cross Man. By John Maloney. With a Foreward by Theodore Roosevelt. New York: Doubleday, Doran & Co. 1941. 337 *pp.* $3.

Reviewed by JAMES E. G. FRAVELL

As a former correspondent and world traveller, John Maloney was thoroughly familiar with Europe before he was commissioned by the Red Cross as special observer to make a survey and report of relief and political conditions in Europe. This account of his trip through war-torn Europe is rich in human interest, inspiring in its stories of heroism.

Starting his "Odyssey" in Paris at a meeting with the President of the French Red Cross, Mr. Maloney went first to Geneva, then to Poland, next to Hungary, then in quick succession to Slovakia, Rumania, Yugoslavia, the Scandinavian countries, The Netherlands, and Belgium, finally to return to Paris only in time to join the tragic stream of refugees on the highways leading south.

He remained in Switzerland only long enough to acquaint himself with the work carried on by the International Red Cross at Geneva, of which the American Red Cross is a part. In Geneva 8,000 workers, all but six hundred of them volunteers, were handling daily as many as 60,000 letters and telegrams inquiring about prisoners of war; eloquent commentary on the suffering and mental anguish of countless families.

From a trembling Paderewski the author received his first authentic facts about what had happened and was still taking place in Poland. "Our only hope for life," said the musician-statesman, "again is fastened on the United States. I know that in the end America will bring sanity and justice into the world once more."

Paderewski's plea did not go unanswered. Shortly thereafter the Red Cross established soup kitchens, clothing and distribution centers, clinics, all using American supplies. One hundred such kitchens in Warsaw alone were serving 100,000 "meals" daily, a meal consisting of a half-liter of hot soup. Before relief operations were brought to a close, one million dollars of American Red Cross goods had been distributed in Poland.

Following the wave of refugees into Hungary and Rumania, Mr. Maloney saw thousands of bewildered soldiers and civilians—some wounded, others with sacking in place of shoes, all quartered in inadequate shelters, all hungry; yet despite the general wretchedness and misery, not a word of complaint, only fears for family and those left behind.

Tragic Finland, too, could count only on American Red Cross help for medicines and hospital supplies. It was the same story in Norway, Belgium, Holland, France: the swift descent of the Stukas, the frightened civilians, the pitiful, despairing refugees, the appalling lack of order and authority, the complete disorganization; yet amid all this terror and confusion the individual courage and heroism. And always it was the Red Cross which secured drugs and food from rapidly dwindling supplies, which established centers of distribution, which maintained hospitals in the midst of bombardment. And always it is the little people whose heroism impresses one most in this vivid story.

Mr. Maloney makes light of the dangers he faced and the discomforts he endured. His account will make every American proud of the part our Red Cross is playing in alleviating human misery.

James E. G. Fravell has recently returned from Unoccupied France, where for seven months he was a special representative of the American Red Cross.

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Chapters and Lives

A TREASURY OF BIOGRAPHY. By Edgar Johnson. New York: Howell, Soskin. 1941. 504 *pp.* $3.75.

Reviewed by R. ELLIS ROBERTS

NOT only is this one of the most enjoyable anthologies I have ever met, but it should also be one that will send the least enterprising reader to the originals from which Mr. Johnson has made his excerpts, and of which he gives intelligent resumes and appreciations. But, just as, by Sargent's definition, a portrait is a painting in which something is wrong with the mouth, so an anthology is a book in which the critic always finds one deplorable omission. I wish Mr. Johnson had included Hogg's Shelley and William Dean Howells's Mark Twain. I wish, too, such is the ungraciousness of the happy reader, that he had confined himself to biography. Of his twenty-four selections nine if not ten are autobiographies. Now biography is a branch of history; autobiography is a branch of imaginative fiction; and the two should not be mixed.

The anthology is confined to British and American biographies. Most of them are contemporary, many of them —Roper's "Thomas More," Lucy Hutchinson's "Colonel Hutchinson," Boswell's "Johnson," for instance—are authoritative. It is a pity, as indeed his own note on it suggests, that Mr. Johnson included Lytton Strachey's "Manning," an ill-natured, purblind essay in biographical detraction. Never was Strachey's gift for the brilliant snigger and the usher's titter so misplaced. With this one exception the books chosen—ranging from Cavendish's "Cardinal Wolsey" to Lincoln Steffens's Autobiography—are all ones that really illuminate their subjects. Of the twenty-four, only four are American on subjects and authors, and all these are autobiographies — Franklin, Thoreau, Henry Adams, and Steffens. Of these, of the English autobiographies, and of Edmund Gosse's semi-autobiography, none, I think, except Thoreau's "Walden" and John Ruskin's "Praeterita" give the reader a portrait at all resembling the man as he appeared to his contemporaries. I suppose the object of a biography indeed is to paint a portrait of what the outside world, save for a few lovers, have never seen: a biographer must try to give what the person is, but also must show what he seemed like. That is why the two best biographies here, and the two hardest to "pot," are Boswell's Johnson and Lockhart's Scott. Forster's Dickens might have rivalled them, except that Forster was a small man who placed himself so that his shadow in the sunlight of Dickens should flatter his stature.

Mr. Johnson's introductions are excellent, and exhibit a sensitiveness and wide sympathy. He should not, however, call Cavendish's Wolsey "the earliest of English biographies." That honor belongs to Asser's Life of Alfred.

The seeds of the grapes of wrath...

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ANYBODY'S GOLD: The Story of California's Mining Towns. By Joseph Henry Jackson. Illustrated by E. H. Suydam. New York: D. Appleton-Century Company. 1941. 468 *pp.* $5.

Reviewed by ALLAN NEVINS

THE so-called California gold-rush was actually a series of rushes: the rush to the American River, where James Marshall first saw the yellow specks, that to the Feather River fields where Sutter's lieutenant John Bidwell came upon a series of natural riffles loaded with gold-dust and nuggets, those to the Yuba and other streams in the north, and those to the Stanislaus, Merced, and lesser rivers that tumbled out of the Sierra fastnesses in the south. When the placer miners, chiefly young and reckless men, had skimmed the surface richness off the land, they ceded first place to the more careful, practical, hardbitten quartz miners. During the first dozen years population flowed with quicksilver swiftness along promising river valleys and up wild stream beds, into pockets of the foothill country, and to alluring valleys like Mariposa. And in these dozen years California society changed and matured with astonishing rapidity; towns springing up, channels of trade becoming deeply-grooved, the age of innocence giving way first to an age of violence and then to an age of law and order, and a fair balance finally being struck between mining and agriculture. The New York *Tribune* had exuberantly predicted in the first days of the gold fever that within four years a thousand millions would be poured into the world's coffers; in ten years actually about six hundred millions was taken out. Meanwhile the most romantic—we hesitate to follow Mr. Jackson in saying epic—chapter of our nineteenth-century history had been written.

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The most valuable, if less entertaining part of the book, however, is the description of the mines as they are today, whether empty sites, decaying ruins, or prosperous corporate holdings. Some of the sketches are brief; some, like that of the Placerville that was once called Hangtown, and those of Sonora and Grass Valley, are fairly long. The author has picked up a great deal of local fact and legend, and relates it well, while he often sets the picturesque past against the prosaic present with dramatic effect. Everywhere he was accompanied by that graphic illustrator, the late E. H. Suydam, whose pictures of buildings are admirably clear, faithful, and picturesque, though his handling of human figures may be criticized.

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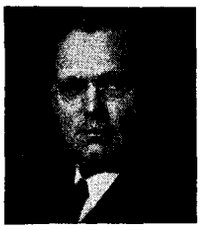

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The Democratic Method

WHAT IS DEMOCRACY? By Charles E. Merriam. Chicago: University of Chicago Press. 1941. 115 *pp.* $1.

ON THE AGENDA OF DEMOCRACY. By Charles E. Merriam. Cambridge: Harvard University Press. 1941. 126 *pp.* $1.50.

Reviewed by ALFRED M. BINGHAM

"WE need not stutter or stammer when we say democracy is the ideal state." In this confident frame of mind, Dr. Merriam of Chicago, vice-chairman of the National Resources Board, and philosopher extraordinary to the New Deal, has produced two of the most heartening books of many a panicky month. For him there is no doubt of democracy's long-run triumph.

In form these two little books are both collections of lectures, "What Is Democracy?" being one of a series delivered under the Walgreen Foundation at the University of Chicago a year ago; "On the Agenda of Democracy" being the Godkin Lectures delivered at Harvard a few months later. Sometimes such endowed lecture foundations enable a mature thinker to bring his accumulated wisdom to a concentrated focus, and that seems to have been the case with both of these. Though there is some slight repetition of thought and phrase between the two books, they admirably complement each other, the later one being if anything the more exciting. In them Dr. Merriam has made a magnificent affirmation of the democratic faith in human brotherhood and its achievement by rational means. In them he has summed up a philosophy of democracy, with a twentieth-century program of democratic action. What he says takes on added significance from his close association with the Roosevelt Administration.

Dr. Merriam's confidence is of no passive sort. He offers no assurance that we will somehow muddle through our troubles if we only sit tight. He does not even wholly exclude the possibility that in the present test with the "new despotism" the democratic states may be destroyed because of their own failures. But he is certain that the democratic method will live again, and will ultimately triumph. Why? For a simple pragmatic reason. Because freedom is more efficient than slavery—more efficient than any system that does not call forth the full powers of the human personality.

He sees (as what intelligent man today does not?) that science and the machine have revolutionized the patterns of human association, and that the present world upheaval is a product of that profounder revolution. The greatest need today is for competent management of the complex functions of modern society. Management, whether in the form of public administration or private enterprise, relies more and more on "coöperation, fraternity, rational principles of guidance . . . development of leadership," as it becomes more scientific. "Purely arbitrary, raw personal will" has little place. Thus "the democratic system, instead of being inefficient is, just the contrary, in line with the highest standards of efficiency now being established."

The "agenda" by which democracy can fulfill itself include first of all, then, a "streamlining" of the administrative process, with full power entrusted to a responsible and accountable executive, using the latest methods of scientific management. They include a modernizing of the legislative process, with legislators avoiding technical detail, but relying on technical advice, while airing principles and policies in constant deliberation, and keeping a watchful eye on administration. They include a new world order, since war violates the

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basic assumptions of democracy. They include planning, since that is at the core of rational behavior. And they include a social program that will not call a halt till every member of society is assured, not merely the material basis of a good life, but a chance at the "adventures of civilization" as well.

To meet the doubts and questionings that have arisen since the totalitarian threat bore down upon us, Dr. Merriam confronts more specifically, in "What Is Democracy?," the problem of democratic efficiency. He insists that, even in the test of war, democracy has shown itself a superior method. And he disposes of the arguments that you can't have both democracy and equality, as the Russian experiment seemed to prove, or democracy and security, as the Nazi wave implied. Even the cults of "leadership" must give way before a system in which the latent capacities for leadership that permeate the masses are given a chance to emerge, each one in his field.

The chief weakness of Dr. Merriam's robust argument and program formulation, if weakness it is, is its over-confidence — particularly in his faith that centralized executive direction carries no dangers of its own. He feels so strongly that democratic society can only survive if it is willing to use its own power, and is so certain that the administrative process can be efficient only if it is democratic, that he would forget the axiom that power corrupts. He wastes no words on safeguards or checks and balances. He sweeps aside the argument for judicial review of administrative "sub-legislation."

Perhaps for the same reason he fails to see any connection between the expansion of administrative management and the totalitarian state. The Nazis are to him mere "remnants of savagery," "reckless gorilla types who have been cunning enough to seize upon some of the weapons made by reason to use for their own mad purposes." To be consistent he would have to argue either that the totalitarian state will, of itself, evolve into democracy—or that there are totalitarian as well as democratic tendencies in the new administrative state.

Yet, giving full scope for legitimate doubts of this kind, Dr. Merriam's discussion of democracy remains a masterly tract for the times. So long as there are such men in the inner councils of our government, we need not fear that American democracy will be lacking in either strength or courage.

Alfred M. Bingham is editor of Common Sense.

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THE GOLDEN LEGEND OF JACOBUS DE VORAGINE. (Part One) Translated by Granger Ryan and Helmut Ripperger. New York: Longmans, Green & Co. 1941. 336 *pp.* $3.

Reviewed by BASIL DAVENPORT

IN one of his incomparable ghost stories, the late Montague James introduced his enchanter as giving the impression that "he'd read everything in the 'Golden Legend' and the 'Golden Bough,' and believed them both equally." Most of us know the "Golden Legend" vaguely by reputation as a collection of lives of the saints, written in Latin in the late fourteenth century and translated into English by Caxton, but probably few of us have examined a copy so as to take the measure of Mr. Karswell's credulity. Messrs. Ryan and Ripperger have performed a service for the curious by translating into English, with a faintly archaic flavor, the first half of Voragine's work, which they plan to follow with the second volume. The book thus appears as a monument of medieval piety and edification, and of that pedantic and ignorant learning in which the Middle Ages delighted, and which appears especially in the etymologies of the various saints' names.

The stories follow the order of the ecclesiastical year, the present volume containing those whose feasts fall in the months from January to June, and there are also legends of the other feasts of the Church. In general, their marvels are childish, their saints monotonously virtuous, and their author given to a medieval prolixity of theology, as when he says of the Holy Ghost, "Eight things are to be considered: first, by whom He was sent; second, in how many ways He may be sent and was sent; third, at what time He was sent; fourth, how many times He was sent; fifth, in what manner He was sent; sixth, to whom He was sent; seventh, for what reasons He was sent; eighth, by what means He was sent." The translators tell us that they have omitted some of the more involved and disputatious theology, as well as some stories which would be found more offensive than edifying, and they have supplied a sympathetic foreword; but they will hardly be able to commend their author to more than a small public. Still, it is pleasant to have available a translation of so famous a work: the Golden Legend has supplied a story to Chaucer and an inspiration to Longfellow. It is a book to dip into, for those who like the bestiaries, and other sidelights on the medieval mind.

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A TREASURY OF GILBERT & SULLIVAN. Edited by Deems Taylor. Illustrated by Lucille Corcos. Arrangements by Dr. Albert Sirmay. New York: Simon & Schuster. 1941. 416 *pp.* $5.

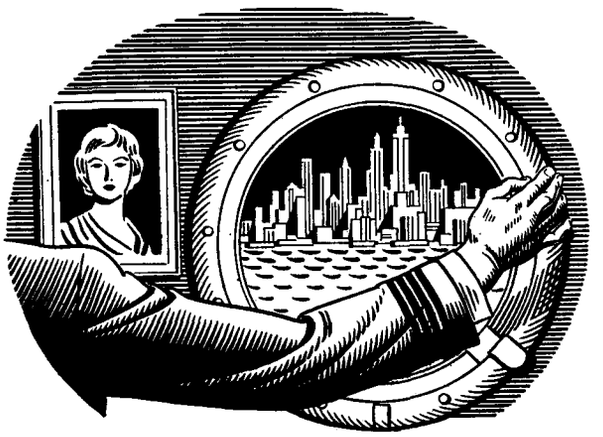
Reviewed by KATHARINE SCHERMAN

SINCE *The Saturday Review* sent me this book three days ago there has scarcely been a moment when I have not been consciously and unconsciously whistling, humming, and mouthing the familiar songs. I went to bed the first night humming "Roses White and Roses Red," the opening chorus in "Gondoliers," and when I awoke the next morning I had got all the way to the finale—"Dance a Cachuca."

Essandess's latest work of genius recaptures the colorful spirit of the D'Oyly Carte Opera Company to perfection. Deems Taylor, the editor, has whittled the operettas down to the essentials, reprinting the most familiar and charming and amusing of the songs from each one, with an introduction for each, telling its place in the history of the Gilbert & Sullivan partnership, and giving an excellent outline of the plot. Lucille Corcos has added appropriate and completely delightful illustrations in colors. They have a swing and a dash that are characteristically Gilbert and Sullivan. The book is of a size and weight well adapted to a piano music-stand, and is most decorative.

What endears it, however, more than anything else to me who spent some of the most difficult and nerve-wracking hours of my life wading through piano scores of "Trial By Jury" and other operettas for amateur performances at college, are the piano accompaniments. In the past most of these have been either dreadfully over-simplified or else the arranger has put in all the intricate orchestra parts, which sound silly on the piano, and are hopelessly difficult to play. Albert Sirmay, who arranged these piano accompaniments, has simplified the orchestral arrangements in an inspired fashion, making the accompaniment, as it should be, an integral part of the performance rather than the usual "um-ching-ching, um-ching-ching" below an isolated melody line. He will have the cheers and thanksgivings of all amateur Gilbert & Sullivan fans.

Altogether this is the most attractive and inspired G. & S. collection I have yet seen, and will serve well in the lamented absence of the beloved D'Oyly Carte players.



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The story of this man and woman's love for each other is the core but not the whole of *The Sea and the Shore.* As a writer about ships and men, Marmur stands with Conrad and McFee. In contrast to the simple, disciplined, dangerous life of bridge, forecastle, and engine room, he has pictured with equal sharpness the sprawling variety of life ashore, of waterfronts and cities in far places. $2.75

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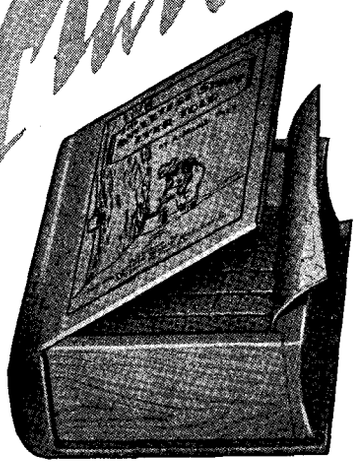

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Cortesian Epic

HERNAN CORTÉS: Conqueror of Mexico. By Salvador de Madariaga. New York: The Macmillan Co. 1941. 553 *pp., index.* $4.

Reviewed by WILLIAM LYTLE SCHURZ

THIS is the second in Salvador de Madariaga's biographical trilogy. Columbus was the subject of the first of the series; the third will treat of Bolívar. It is ninety-eight years since Prescott published his "Conquest of Mexico," and in the meantime the scientific historians have done their work on the classic version of the Cortesian epic. Since Señor Madariaga set out to write of the three preëminent figures in the history of Latin America, it was inevitable that he should include the man whom Edward Gaylord Bourne called "easily the greatest of the conquistadores, if not the ablest man that Spain produced in that age." And if Cortés was the ablest Spaniard of "the Spanish century," he was, by that token, the ablest Spaniard of all time. To Madariaga he was "the finest leader of men that Spain has produced" and "one of the greatest and one of the most attractive captains in history." But, he was "not merely a man, a soldier, a captain; he was a state." It was his superior statesmanship that set Cortés off from the rest of the conquistadores. He not only conquered the formidable Aztec "empire," but he laid the foundations of the Viceroyalty of New Spain, whereas the Viceroyalty of Peru was founded in bloodshed on the wreckage left by the political ineptness of the Pizarros. As his biographer says of him, "he was preëminently a military chief engaged in a masterpiece of political creation." He was not only "a seasoned statesman," but, something even rarer in the *conquista,* "a sound, if intuitional, economist."

Señor Madariaga makes the most of the superb drama that is the life of Cortés. For this overthrow of a redoubtable military power by a handful of magnificent, if at times very scared, soldiers is one of the supreme gesta of history. Bernal Diaz, one of them, mused in his later years "whether there were ever in the universe men who had such daring." And their leader once asked himself "if there was anything in the world so difficult that men of brain and valor could not achieve it." The biographer draws liberally on the chronicle of Bernal Diaz and the letters of Cortés to the King-Emperor, as anyone must, but he has also used all the other available contemporary sources and the commentaries of later writers, such as the notes of Pascual de Gayangos. The composition is handled with consummate skill. Though Cortés dominates the scene, the multitude of other characters are portrayed as the vivid individuals they were. Especially effective are the pictures of Velasquez, the fuming and frustrated Governor of Cuba, of Montezuma (whom the author insists on calling Moteçuçuma, to the despair of custom and of printers who don't carry cedillas in their cases) and of the little men who followed in the wake of the conquerors.

We are doubly fortunate in having an authoritative biography of Cortés written in English by a Spaniard. Madariaga's command of English is so finished that he dares to indulge in verbal tours de force, such as translating Bernal Diaz's rendering of Huitzilopochtli as "Witchywolves." And it is Don Salvador de Madariaga, Spaniard, who says: "The Spanish character . . . cannot bear success . . . in someone else. The Spaniard suffers from sadness at his neighbor's rise," and "Seldom does a Spaniard attain recognition by his fellow men till he is dead." Which would explain many things in the history of the Spanish peoples. He emphasizes time and again the essential democracy of Spanish institutions, to which an end was put by Cortés's imperial correspondent and his successors. He quotes the comment of Bernal Diaz at the first sight of the Aztec capital: "There were some soldiers who even asked whether all that they saw might not be a dream." Then, in the mood of Calderón's "La Vida es Sueño," he adds: "A truly Spanish reaction, this doubt whether life is a dream or dreams are life. And who knows?" Spanish, too, as Unamuno's "Tragic Sense of Life" is the final sentence of the book: "Cortés, great in his achievement, was greater still in that his tragic life is a fit symbol of the tragedy in man on earth."

Though Señor Madariaga's life of Cortés has not supplanted Prescott, it has supplemented him.

In the DECEMBER issue of
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Music Criticism and Literature

OUR NEW MUSIC. By Aaron Copland. New York: Whittlesey House. 1941. 305 *pp., with index.* $2.50.

MEMORIES OF OPERA. By Giulio Gatti-Casazza. New York: Charles Scribner's Sons. 1941. 326 *pp., with index.* $3.50.

Reviewed by PAUL HENRY LANG

IF one of our distinguished composers decides to survey the musical panorama about him it behooves the critic and writer to listen with care. One of the corollaries of the romantic era was literary activity on the part of creative musicians; from Weber to Liszt composers were men of considerable humanistic training, and in many instances their writings exerted great influence on musical and literary life. Mr. Copland's book, little more than an extended pamphlet, is too sketchy to be considered as bona-fide literature on music. It is rather written in the manner of good-natured shop talk, interesting and quite to the point when dealing with a few representative American composers, but, when the author attempts to give a bird's-eye view of the prelude to the "modern era," disclosing unfamiliarity with the history of music, and a surprisingly insecure judgment. Whenever we reach a point requiring some concrete comments we are confronted with "to be more specific would lead us into too many technicalities"; thus the author conveniently stops at generalities. German romanticism is the bête noire in his eyes, and the uninitiated, reading his matter-of-fact remarks on the pernicious influence of the unfortunate composers who make up the galaxy of nineteenth-century musicians, will be rudely shocked when they discover that Mahler emerges from this short sketch as the worthiest of the worthies. The autobiographical essay, which makes up the third part of the book, is naive and rather commonplace. Mr. Copland is decidedly more competent when examining his confrères, the nature of whose art he has grasped with shrewdness and sympathy.

The second work is again a book without literary distinction. The late manager of the Metropolitan Opera was undoubtedly a first class executive, ably carrying out the mandate received from the American aristocracy to run their theater. From the pages of this book emerges the extraordinary recent history of opera in America—of opera in America even though, of course, New York City is not synonymous with America and the Metropolitan Opera House could hardly be taken to represent the nation. It is not our duty here to meditate on the lamentable fact that this democratic Republic sported a *Hofoper* more exclusive, autocratic, uneconomical, and—brilliant, than many a real court theater in Europe, so we shall not take issue with the many implications crowding to the fore in this book. Instead we shall merely call attention to the numerous stories, episodes, and anecdotes which will interest the operagoers and the historians of that fabulous era of the "Diamond Horseshoe." Mr. Taubman, we suspect, has lent more than a helping hand in putting together this "autobiography," and due credit should be given to his labors.

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MAN FROM THE GENESEE

(*Continued from page* 6)

about the same part of the country. The first of these, called "One Night in Calera," no less a personage than Carl Sandburg (visiting Tuscaloosa on a lecture trip) took from him and placed for him with Harriet Monroe of Chicago's magazine *Poetry*. Miss Monroe wrote Carl that, in regard to this tall tale of some razorbacks, she would "let your dirty pigs run through my clean pages"—after having previously rejected the same poem!

Carl left Alabama because he wanted to write, and secured a temporary newspaper job in New Orleans on the *Item-Tribune*. Here he wrote a privately-printed book of verses, "French Town," and added some more narratives to his other poems. When he finally returned, quite broke, to York State, and thence migrated to a magazine job in New York City, he managed to get the latter poem all done into a book, "Deep South," which drew approval from such Southern writers as Stark Young and Lyle Saxon.

Still, however, there was the prose book to write. After other editorships, during which, for one thing, he reviewed plays, the facilities of the Trask Estate and of the MacDowell Colony gave him time to finish "Stars Fell on Alabama." It became a selection of the Literary Guild in 1934, and soon a best-seller. Meanwhile the author had married Elizabeth Black of New Orleans.

The Alabama book was the beginning of Carl's work as a specialist at digging for the folklore of America and finding everywhere the neglected treasure that distinguished the first book and the book that followed it—concerning his native New York State—"Listen for a Lonesome Drum." Carmer has always possessed a natural gift for "moseying round" listening to local characters, letting them talk of their own free will and at their own rate of speed, and remembering, with all the color of the particular setting, what they tell him. He has been called a super-reporter of the stories, short, tall, true, or imaginary with which the history of our country brims for the seeker with the veritable hazel rod.

IT was obvious that such a narrator was needed upon the radio. Carl began telling American folk-tales over WABC on his own program called "Your Neck o' the Woods." Gathered together, they became his fifth book, "The Hurricane's Children," illustrated by his wife with black and white drawings. Two years later he finished the recent highly-praised history of the Hudson River, published in June, 1939. In between he was a reporter of Americana on the radio program, "The Pursuit of Happiness," prepared four albums of Decca Records: including Songs of Old New York, of California, and of the War between the States, both Northern and Southern, and went on a photography trip up the Hudson with Margaret Bourke White for *Life* Magazine. He has also been a popular lecturer on The American Scene; and is, incidentally, an honorary Doctor of Letters.

The Man from the Genesee knows his eastern seaboard from Maine to Florida. One of the most companionable of people, with a real appreciation of the poetry of life and a keen sense of humor as well, he likes nothing better than sliding in behind the wheel of his big red car and "going places"—but they are real places inhabited by real people, not night clubs and the haunts of jitterbugs. His own country retains for him endless instruction and fascination. The outdoors is his dish. In off hours he is a reckonable tennis player, and the study table cannot hold him long. He must be away to explore at first hand. He must hunt out the chorus to that song on the lips of the native singer, or trace down among the humble the true version of that story. Always also he has a town committee or two on his hands. And in line with the upholding of the Bill of Rights he has recently been consulted by the Administration.

But, after all, this is a sketch for a portrait of a born teller of tales. Carl Carmer is one of the elect who can tell a really good story. And does this chronicler need to remind you that the Man from the Genesee has just narrated a particularly engrossing new one?

SHADY DOINGS

by VERONICA PARKER JOHNS

An unclaimed bone in a Connecticut woodlot—a human shin bone—leads Agatha Welch and Jack Prentiss (of *Hush, Gabriel!*) into very shady doings at Radio City and in an old tavern in the hills. Written with the wit and excellent characterization that were so widely acclaimed in *Hush, Gabriel!* and *The Singing Widow.* $2.00

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Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
101 YEARS ENTERTAINMENT *Edited by Ellery Queen* (Little, Brown: $2.)	Fifty short stories, 48 of American and English origin, 2 French. Poe's "Purloined Letter" leads grim galaxy, followed by Mr. S. Holmes.	Mr. Queen has done brilliant job in rescuing numerous stellar stories from oblivion and supplying informative foreword and lively editorial notes.	Required reading
MURDER MAKES US GAY *Inez Oellrichs* (Crime Club: $2.)	Luxury hotel off Fla. coast scene of two murders solved by amateur who neatly combines dance-band singing with sleuthing.	Activities of assorted guests at resort where gaiety waxes unrestrained keep yarn moving while plot shuttles from island to mainland.	Acceptable
DEATH WON THE PRIZE *Ione Montgomery* (Crime Club: $2.)	Lawyer-detective with ponderous but perceptive female assistant probes disappearance of Northwestern businessman and murder of elderly cripple.	Exceptionally good character study of fated but valiant old lady, airtight plot that baffles to end, and plentiful action.	Good
DEATH ON THE WATERFRONT *Robert Archer* (Crime Club: $2.)	Gory death of longshoreman, shooting of disliked employer, and engineered suicide of secretary give Asst. D. A. Stein plenty to think about.	Troubles of N. Y. dockside unions given thorough, authentic, and thrilling airing in rather long-drawn-out but refreshingly different opus.	Good enough

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Key to the Bible

INTRODUCTION TO THE OLD TESTAMENT. By Robert H. Pfeiffer. New York: Harper & Brothers. 1941. 917 *pp.* $4.

Reviewed by JULIUS A. BEWER

HERE is a large, detailed, and comprehensive critical Introduction to the Old Testament, such as we have not had in English for a long time. It is more like the older works of a generation ago such as Driver's "Introduction to the Literature of the Old Testament," long the standard book, on which it is patterned and which it is intended to supersede. Critical study has not been idle all these years, and a compendium incorporating the newer investigations is sure to be welcome, if it is prepared by so competent a scholar as Professor Pfeiffer.

After three introductory chapters on the religious, literary, historical, and critical interest of the Old Testament, one on the canon, and one on the text and versions, the individual books are dealt with, book by book, in the order of the Hebrew, not of the English Bible. The contents of each are analyzed in minute detail, questions of composition, date, and authorship are discussed, and the teaching of the book is summarized. The newer developments of critical study are recorded, sometimes adopted, sometimes rejected. But just here the reader will sometimes feel baffled. For far too often, if not as a rule, no reasons are given, especially for the negative results which are stated as if they were self-evident and generally accepted. Even the specialist is sometimes at a loss to say why certain passages or verses are declared to be later additions. Why, for instance, are the three visions of Amos in 7:7-8; 8:1-3; 9:1-4 assigned to a supplementer, and why did he feel the need of adding them? Is it quite right to say, "As most critics recognize," Hosea 14:1-9 "were not written by Hosea," in the face of the strong reaction against this view among leading critics today, *e.g.*, Eissfeldt, Sellin, Lods, Thomas Robinson? These are two examples of many; scores of single or half verses are simply denied to the authors by mere assertion.

For the Chronicler we have the startling suggestion that he "was eager for the conversion of the Gentiles." But what is given as proof refers to "the sons of Israel" who lived among the Northerners, not to the Samaritans, Ammonites, or Philistines and others.

In the chapter on the Canon one should have liked a few extra sentences dealing with the principle of canonization, which underlay the controversy about the Apocrypha in the Protestant church, and the reason why the Protestant English Bibles now omit them, as a rule, after they had at first included them.

There is in the Table of Contents a topic, *The Authorized Version,* which leads one to look for a discussion of it in the book, but the text gives only a passing reference to it. For a treatment of the translations into English one must look elsewhere.

The book is printed very well, with a minimum of errors; I noted only Roth for Noth p. 854; Holzmann for Holtzmann p. 460, 682; Cornhill for Cornill p. 370. It is most readable in spite of the many references on every page, pleasant to handle in spite of its 930 pages, and handsome in appearance; a fine book indeed. The outward form matches the inner contents. It will be of great benefit to students who are ready to give much time and serious thought to it, but it is not for the beginner.

Julius A. Bewer is professor of Old Testament history and theology at Union Theological Seminary.

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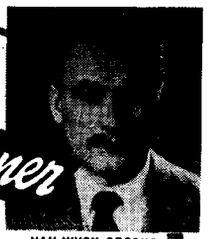

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XMAS LIST

(*Continued from page* 8)

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"Way of All Flesh," by Samuel Butler, Modern Library, 95c.
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"Be Angry at the Sun," by Robinson Jeffers, Random House, $2.50.
"How to Become Extinct," by Will Cuppy, Farrar & Rinehart, $2.
"Shake Hands with the Dragon," by Carl Glick, McGraw-Hill Book Co., $2.75.
"The Will Rogers Country," by N. Kaho, University of Oklahoma Press, 75c.
"Possum Trot," by H. C. Nixon, University of Oklahoma Press, $2.50.
"Belle Starr," by Burton Rascoe, Random House, $3.
"Louisiana Hayride," by H. T. Kane, Morrow, $3.
"The Mysterious Stranger," by Mark Twain, Harper's, $2.
"Paths of Glory," by Humphrey Cobb, Viking, $2.50.
"Penguin Island," by Anatole France, Heritage, $4.50.
"King Coal," by Upton Sinclair, published by the author, $1.50.
"The New Criticism," by John Crowe Ransom, New Directions, $2.50.
"Selected Poems," John Peale Bishop, Scribner's, $2.
"Poems 1930-1940," Horace Gregory, Harcourt, Brace, $2.50.
"Mathematics for the Million," by L. Hogben, Norton, $3.75.
"Ideas for the Ice Age," by Max Lerner, Viking, $3.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 401)

W. PENN:
SOME FRUITS OF SOLITUDE

Where right or religion calls, a neuter must be a coward or a hypocrite. In such cases we should never be backward. Nor must we always be neutral where our neighbors are concerned: for though meddling is a fault, helping is a duty.

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"Good Neighbors," by H. Herring, Yale University Press, $3.
"Workers Before and After Lenin," by Manya Gordon, Dutton, $4.
"United We Stand," by Hanson Baldwin, McGraw-Hill Book Co., $3.
"Cautionary Verses," by H. Belloc, Knopf, $3.
"Army of Tennessee," by Stanley Horn, Bobbs-Merrill, $3.75.
"Meditations of Marcus Aurelius," Everyman's Library, 95c.
"Ladies Day," by C. P. Smith, Scribner's, $2.75.
"Broad and Alien is the World," by C. Alegria, Farrar & Rinehart, $2.75.
"A Generation of Materialism," by Carleton J. H. Hayes, Harper's, $3.75.
"American Giant," by Frances Winwar, Harper's, $3.50.
"Vitamins," by Henry Borsook, Viking, $2.
"Grey Eminence," by Aldous Huxley, Harper's, $3.50.
"Works of Jane Austen," Edited by R. W. Chapman, Oxford University Press (2 Vols.), $10.
"Young Man of Caracas," by T. R. Ybarra, Washburn, $2.75.
"Documentary Life of Nathan Hale," by G. D. Seymour, Tuttle, Morehouse & Taylor, $5.
"All Men Have Loved Thee: A Song of France," by H. C. Geyer, Richard Smith, $3.75.
"The Problem Fox," by Alexander Sturm, Scribner's, $1.25.
"The Home Front," by J. C. Troxell, Hastings House, $1.
"Do These Bones Live," by Edward Dahlberg, Harcourt, Brace, $3.
"The Story of Modern Art," by Seldon Cheney, Viking, $5.
"Alice in Wonderland," by Lewis Carroll, McLeod, $1.25.
"The Reconstruction of Europe: Talleyrand and the Congress of Vienna," by G. Ferrero, trans. by T. R. Jaeckel, Putnam's, $3.50.
"101 Year's Entertainment: The Great Detective Stories, 1841-1941," Edited by Ellery Queen, Little, Brown, $3.
"Sir Richard Burton's Wife," by Jean Burton, Knopf, $3.
"Planning the War," by Clive Garsia, Penguin Books, 25c.
"The United States in World Affairs, 1940," by W. H. Shepardson & W. O. Scroggs, Harper's, $3.50.
"The Black Record," by Sir Robert Vansittart, Musson, 25c.
"The Metaphysical Sword," by Jeremy Ingalls, Yale University Press, $2.

ANSWERS TO LITERARY QUIZ

1. Mr. Pim, in "Mr. Pim Passes By," by A. A. Milne.
2. Grendel, in "Beowulf."
3. Sheridan Whiteside, in "The Man Who Came to Dinner," by Kaufman and Hart.
4. Lola Pratt, in "Seventeen," by Booth Tarkington.
5. "The Ambitious Guest," by Nathaniel Hawthorne.
6. Banquo's ghost, in "Macbeth," by Shakespeare.
7. The Kirbys, in "You Can't Take It With You," by Kaufman and Hart.
8. Polixines, in "The Winter's Tale," by Shakespeare.
9. The Wedding Guest, in "The Ancient Mariner," by Coleridge.
10. Mrs. Erlynne, in "Lady Windermere's Fan," by Oscar Wilde.
11. "The Three Strangers," by Thomas Hardy.
12. Lady Kitty, in "The Circle," by Somerset Maugham.
13. Silas, the hired man, in "The Death of the Hired Man," by Robert Frost.
14. "Tartuffe," by Molière.
15. "Charley's Aunt," by Brandon Thomas.
16. Goldilocks, in "The Three Bears."
17. Christie Mahon, in "The Playboy of the Western World," by J. M. Synge.
18. "Ivanhoe," by Sir Walter Scott.
19. Romeo, in "Romeo and Juliet," by Shakespeare.
20. The Yearlings, in "Love's Old Sweet Song," by William Saroyan.

WUXTRY! WUXTRY!
LUCY GRAY OF "SPRINGS OF DOVE" SHILLS FOR

The Saturday Review of LITERATURE

Oft had I heard of Lucy Gray
yet thought her words were wild,
when came to me near Christmas Day
that most immortal child!
She held a *Saturday Review.*
Her voice transfixed my core.
The sweetest thing that ever grew
beside a human door!

"Something like fifty gifts a year
beginning Christmas Day,"
she cried, "though I be far or near
(where e'er I make my stay!)
bring me the thoughts of all the great,
news of their latest views—
and with the world in such a state,
this is too good to lose!"

Truly it was that Lucy Gray
straight out of Wordsworth's rhyme,
with Christmas warning on a day
when I was pressed for time!
Long has she quit the Springs of Dove
and wanders the U. S.—
there are many now to love,
so smartly doth she dress!

Though she's half hidden from the eye
she's very modish too.
"Lucy," I said, "do you imply
The Saturday Review?"
"I mean *The Saturday Review.*
Indeed we need not bicker!"
A Spirit, yet a woman too—
and what a classy picker!

"But, Lucy, let me get your drift,"
said I to Lucy Gray.
"All published books they sort and sift
when you are far away,
and send you just and smart reviews
each week, where e'er you are—
with latest literary news—
all strictly up to par"?

A Traveller between life and death,
her eyes beamed into mine.
She said, "Why don't you save your breath
and sign the dotted line?
Week after week, gifts fifty go
all as one gift, you see!"
"I get you Steve!" I cried, and, oh
the difference to me!

William Rose Benét

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Records in Review

Edward Tatnall Canby

THE New York Philharmonic has been for some time engaged in proving that the conductor really does make a difference after all. Under Bruno Walter this orchestra gives a crackerjack performance of Schumann's Rhenish symphony (C M-464; $4.50)—one which instantly communicates the peculiar directness and honesty, the lyric yet tragic joy of the greatest Romantic composer. As in the Spring symphony, recorded last season, the beauty here is of immediately inspired utterance, not of form and structure, and hence anything less than an inspired performance is fatal; the weak bone and tissue beneath the exterior is easily exposed.

★ ★

Strauss Waltzes are appearing right and left as singles by the big orchestras. Ormandy's *Emperor Waltz,* with the Philadelphia (V 18220) offered at a sale price this month, is not by any means the genuine McCoy. Much rubato, over-fussy dynamics succeed in removing most of the familiar easy swing of the Strauss idiom. *Wiener Blut* fares better with the Pittsburgh Symphony and Reiner (C 11579-D). These are complete versions, parts of which may be rather surprising to those who know only the actual waltz-time themes. . . . A fascinating album for the not-too-purist is John Lomax's collection of Smoky Mountain Ballads. Here is the most primitive American music, in the real sense: nasal rhythmic singing full of subtle off-color intonation, complex syncopation, an infinite and exciting monotony, plenty of humor, coarse and fine, and a display of musical skill and finesse to rank with that of any symphony orchestra. (V P-19). . . . Toscanini adds to his endless series of Italian submasterpieces with two Preludes from *Traviata.* (V 18080). Toscanini can't make this more than the tum-te-dum music it is. Nice to listen to. The Boston Pops plays Gounod's *Faust* ballet music (V 13830) more ingratiating, but otherwise on a plane with the *Traviata.* Both are stunningly recorded.

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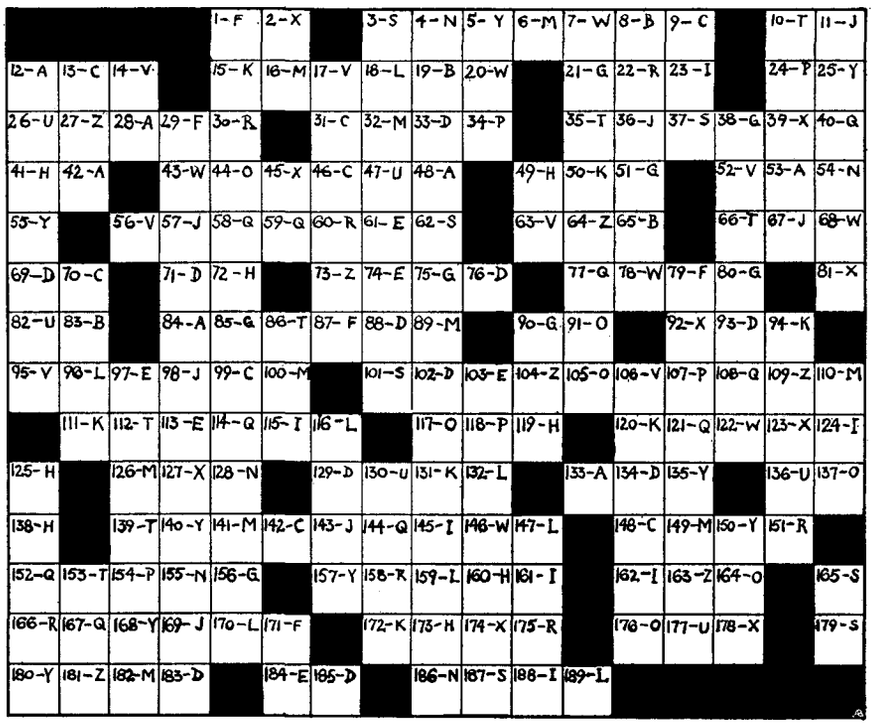
Double-Crostics: No. 402

By ELIZABETH S. KINGSLEY



DIRECTIONS

To solve this puzzle you must guess twenty-six words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1938 edition).

The solution of last week's *Double Crostic* will be found on page 38 of this issue.

DEFINITIONS

A. English essayist and novelist (1857-1903).
B. American engineer (1820-87) (bust in the Hall of Fame).
C. Keeps from action; refrains from granting.
D. Crazy (colloq.; 3 wds.)
E. English miniaturist (father and son; 1556-1617 and 1594-1648).
F. Chief god of the Philistines (Bib.)
G. Minor variety of pear; kind of orange; variety of mint.
H. French family of printers and scholars (1460-1595).
I. Gaping irregularly (certain bivalves and flowers).
J. Remarkable, admirable (slang).
K. Laughs loudly and scornfully (comp.)
L. Deceivers by petty tricks.
M. Epistle of protest to individual but intended for the public (2 wds.)
N. Cleaves.
O. Verse satire by the Connecticut Wits (1791-1805).
P. King of Tyre who supplied Solomon with building material.
Q. Those who quarrel or dispute noisily.
R. Verse play by Maxwell Anderson (1936-7).
S. Neglected; left out.
T. Yields through pity; softens in temper.
U. First name titular hero of a Bulwer-Lytton novel and sequel (1837-8).
V. Evincing yearning possibly not to be gratified.
W. One of the Quintuplets.
X. Adapted for boring; a bore (humorous).
Y. Members of a religious order reverse of hermits.
Z. Depended for decision or validity (with *on*).

WORDS

12 28 42 48 53 133 84
19 65 83 8
148 142 9 99 13 46 109 70 31
71 185 129 134 102 69 183 93 88 33 76
184 74 97 103 61 113
87 79 171 1 29
90 51 80 156 75 38 85 21
138 125 49 173 41 72 160 119
124 145 115 161 23 188 162
36 11 67 143 169 57 98
94 15 120 50 131 172 111
170 159 147 189 96 116 132 18
126 6 182 89 141 149 32 100 110 16
128 4 155 54 186
117 137 91 164 44 176 105
118 154 34 107 24
144 58 59 121 152 108 40 114 167 77
22 60 30 175 151 166 158
187 165 101 179 62 37 3
153 139 86 112 10 35 66
177 26 82 130 47 136
52 17 63 14 95 56 106
43 20 146 68 122 78 7
92 127 45 123 39 178 81 2 174
140 5 168 25 157 180 135 55 150
163 104 27 73 64 181

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TRADE WINDS

SALLY BENSON'S awkward, irrepressible, and entirely believable "Junior Miss," who first made her bow to the public in the columns of the *New Yorker* and was reintroduced to the public in a Book-of-the-Month Club selection, is striking terror to the hearts of parents and drawing the delighted chuckles of audiences in the Fields-Chodorov adaptation on Broadway. Random House will shortly bring out the play in book form. But that's not the end of "Junior Miss"—far from it. Miss Benson is writing radio scripts for what is to be a coast-to-coast hook-up. And that's not the end of Miss Benson's diligence either—she's at work on a new book, "Meet Me at St. Louis," another tale of family life. We haven't a doubt it will be an entertaining one. ☞Phyllis Bottome's "London Pride," a moving portrayal of the incidence of war on the slum population of London, went into a fourth printing before publication by Little, Brown on November 28. It deserves wide reading, for even among the myriad books on embattled England it has something new and revealing to say. ☞Viscount Halifax may fortunately be secure for the moment from the bombs of Adolf Hitler, but Alan Campbell Johnson's biography of him which Ives Washburn is to publish has had hazardous adventures. Once the manuscript narrowly escaped destruction, and later the type was destroyed when the printing works in which the book had been set up were wrecked by a direct hit. That wasn't enough, however. On two separate occasions, after the volume had appeared in England, copies were sent to America. They never arrived—*spurlos versenkt,* in the phraseology of the last war, doubtless. ☞Where Mr. H. R. Knickerbocker gets the time to do it, we don't know. (Or does he take Vitamin B?) He has just brought out a new book, "Is Tomorrow Hitler's?," a job which the ordinary person would regard as quite sizeable in itself. But his publishers, Reynal & Hitchcock, tell us that writing it was but a fraction of his activity. All previous records of the W. Colston Leigh lecture bureau were broken last season, they say, by Mr. Knickerbocker's unprecedented string of 128 personal appearances before audiences totalling more than 100,000. His itinerary took him more than 20,000 miles and covered nearly every [illegible] of the union. More than 3,000 different questions were asked him. Which shows something—whether the ignorance, the interest, or the ingenuity of the American public we won't presume to say.

★ ★

☞Otto Ernest Rayburn, author of "Ozark Country," is editor of a regional publication, *Arcadian Life,* and is known throughout the Ozarks as a student and collector of folklore. This book gives a vivid picture of the section of Arkansas and Missouri which is sometimes mistakenly called "hill billy" country. Customs, folk dances, music, and legends, as well as the historical and physical aspects of the region are described in this volume, the fourth in the American Folkways series edited by Erskine Caldwell.

★ ★

☞The Gold Medal Award of the Limited Edition Club has been bestowed on Ernest Hemingway for his "For Whom the Bell Tolls."

★ ★

☞An interview with Emil Ludwig published in the *New York Post* caused some surprise the other day in the offices of Duell, Sloan and Pearce. It seems that Mr. Ludwig compared Germany to a Fifth Avenue bus, with the Bismarcks and Hitlers at the wheel, and the Beethovens and Goethes reclining on the upper deck, viewing their surroundings but unable to do anything about the course of the machine. The surprise occasioned DS&P derived from the fact that in "The Century Was Young," which the firm has just published, the French novelist, Louis Aragon, has worked out the comparison in terms of the French nation between 1889 and 1914, placing industrial and political leaders at the wheel, and the vast class of the petty bourgeosie above. The French title of Aragon's novel, latest in his panorama "The Real World" and still unpublished in France, is "Les Voyageurs de l'Imperiale" . . . the top deck of a Paris bus is known as the "imperial."

LOUIS GREENFIELD.

Your Literary I. Q.

By Howard Collins

LITERATURE'S TROUBLESOME GUESTS

Mrs. Julia Neely, of Southern Illinois Normal University, offers this week's quiz on Troublesome Guests, who complicated matters for their hosts. Allowing 5 points for each story you recognize from the clues given below, a score of 60 is par, 70 is good, 80 or better is excellent. Answers are on page 39.

1. This casual guest led his charming hostess to believe that she was guilty of bigamy.
2. This guest came at night and ate the inmates of a dwelling.
3. This celebrity stayed too long for comfort.
4. The infantile conversation of this out-of-town visitor drove her host, an unwilling auditor, to exasperation.
5. The visit of this man was followed by an avalanche.
6. The host's request at a banquet for the presence of this guest led to his sudden appearance.
7. These guests arrived a night earlier than they were expected and received some revealing sidelights on their eccentric hosts.
8. Although his hostess urged him to stay, this guest left because of the unfounded jealousy of his host.
9. The absence of this guest was probably a matter of comment at the wedding he never reached.
10. This lady was so notorious that her hostess threatened to strike her with her fan.
11. Three unexpected guests at a christening party precipitated a hunt for a criminal.
12. The return of this flighty lady and her aging lover was awkward for her son, because her husband was also a guest at the time.
13. This homeless man came to a farm to die.
14. This egotistical hypocrite took possession of a household where everyone but the host despised him.
15. Complications ensued when this elderly "lady" visiting at Oxford proved not to be what she seemed.
16. This young lady fell asleep in a house to which she had not been invited.
17. This Irish braggart won the contempt of the girl who had sheltered him when she found out that he had not killed his father, after all.
18. Disguised as a palmer from the Holy Land, this knight returned home to see the lady for whom he had been disinherited.
19. This young man took two of his friends to a masked ball at the home of his mortal enemy.
20. The arrival of this shiftless man and his wife, with their large family of active children, was a complete surprise to the mild spinster into whose home they moved.

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